Fall 2005

RE-EDITION OF PHILIPPE HALSMAN'S 1949 PHOTO CLASSIC, *The Frenchman*

"How do you like America, Mr. Fernandel?"

TASCHEN

PUBLISHERS OF ART, ANTHROPOLOGY AND APHRODESIA since 1980



"TASCHEN has changed the face of publishing." —*The Financial Times*, London

Dear bookworms,

Sad news first: on August 3rd, our art editor, Gilles Néret, died in Paris. Gilles was one of the cornerstones of our publishing house since he joined in the late 1980s. He edited and wrote nearly twenty books, among them landmark editions such as *Dalí—The Paintings*, the *Monet/Wildenstein Catalogue Raisonné* and *Erotica Universalis*. He was a great writer and sophisticated editor, a humanist, a diplomat and a hard worker. He was also the most loyal friend I can imagine. I owe a lot to Gilles and I will deeply miss his warmth and humor.

We all missed Gilles at our 25th anniversary party in Sorrento, Italy, where 250 of our worldwide staff and friends celebrated during a ravishing weekend at one of the classiest hotels I know, Gio Ponti's Parco dei Principi. It was a fantastic gathering of all the individuals who helped build this company through their exemplary support.



Flourish Gift and Home, Adelaide





Top: *Bookstore in De Bijenkorf, Amsterdam*
Above: *Tower Records Shibuya, Tokyo*

Thanks to you, the first half of our 25th anniversary program was so enthusiastically received that many titles sold out worldwide within a few days. We saw some spectacular window displays and I am happy to present you the winner from our competition: two ladies from Australia, Julia and Nikki of Flourish Gift and Home Store in Adelaide, South Australia. The prize is a trip to Los Angeles for these two TASCHENatics. Congratulations!

This success encouraged us to publish a second batch of re-editions of our most successful titles at super bargain prices for this fall/winter. And on top of this, we have, of course, our new program, which you will find presented in this magazine.

Thank you for your continuing support and, as always, I hope you enjoy our books.

Peace,

Benedikt Taschen

What's new?

Opposite: *Gilles Néret, Café de Flore, Paris, 1999*
Photo © Benedikt Taschen

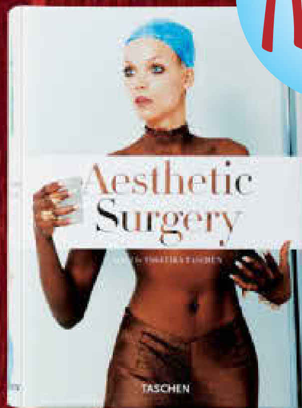


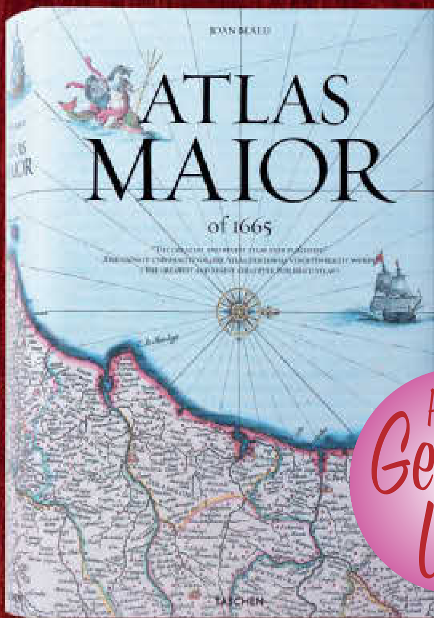
Santa's

For Max



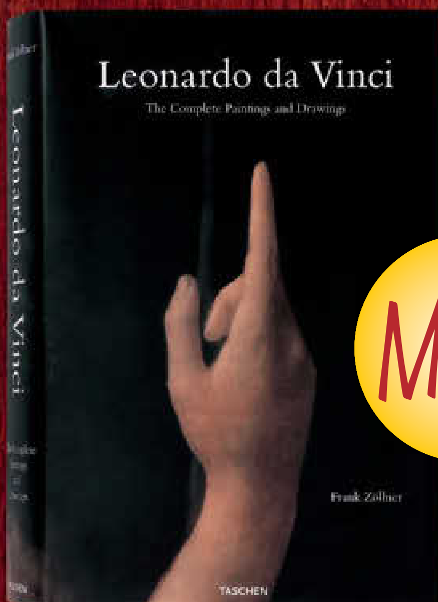
For Ivana





For George W.

For Pamela

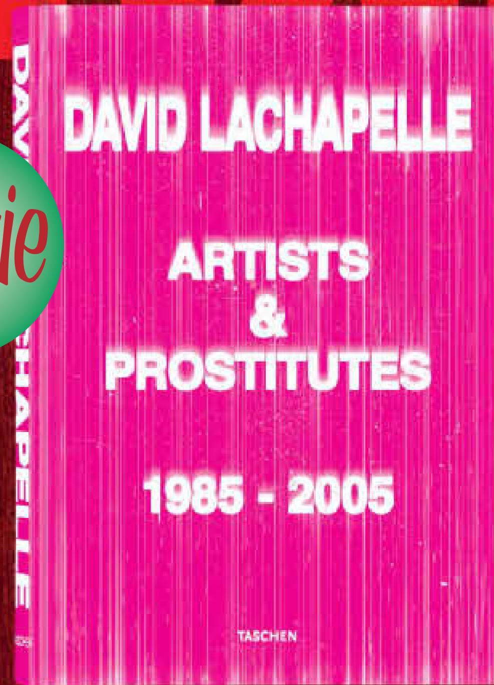


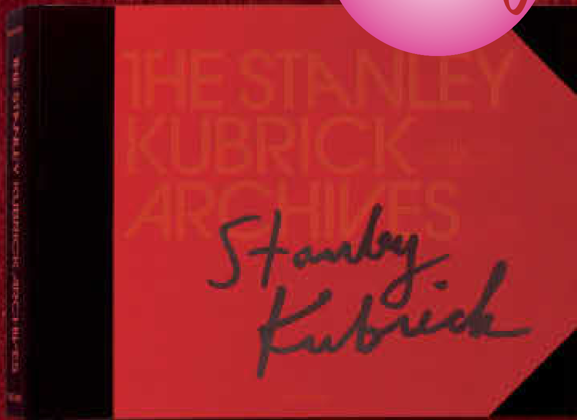
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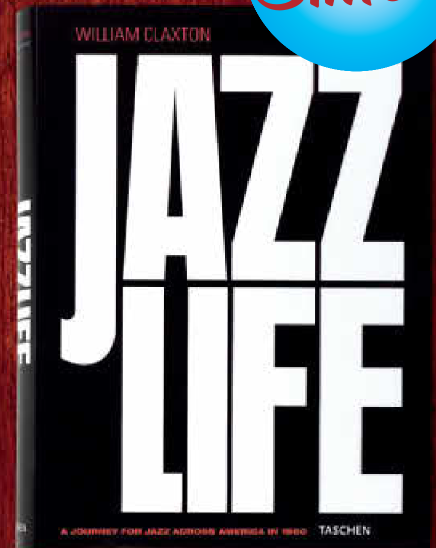
 "Traditional is not a word that you would ever use to characterize TASCHEN,

Top Ten









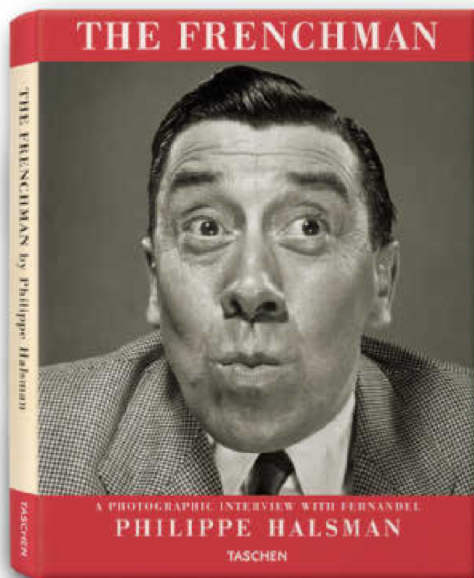




whose innovative business practices have revolutionized their trade." —*Vanity Fair*, New York

Does the average Frenchman still pinch pretty girls in a crowd?

A hilarious visual Q&A with France's most beloved comic actor



THE FRENCHMAN
A photographic interview with Fernandel / Introduction by Art Buchwald / Photos and interview: Philippe Halsman / Hardcover, format: 17.5 x 23.5 cm (6.9 x 9.2 in.), 108 pp.
ONLY € 14.99 / $ 19.99
£ 9.99 / ¥ 2.900

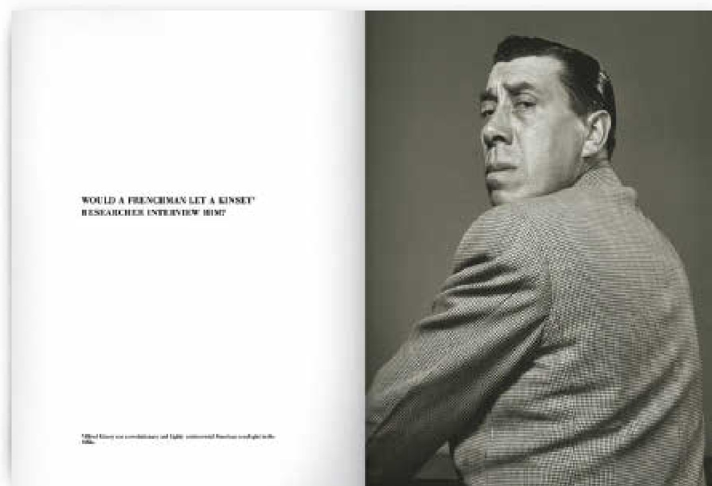
In New York in 1948, photographer Philippe Halsman had a chance meeting with Fernandel, a French movie star from the vaudeville tradition, and asked the actor to participate in a completely original photographic experiment. Halsman would ask Fernandel questions about America to which he would respond using only facial expressions. With his long, lovable horse-face, Fernandel mimicked the answers to such questions as "Does the average Frenchman still pinch pretty girls in a crowd?" (silly grin) and "What was your reaction to the great American game of baseball?" (perplexed). Fernandel's reactions are laugh-out-loud funny, and the book that resulted from this unusual collaboration is nothing short of wonderful. *The Frenchman* has been out of print for over fifty years, but TASCHEN's reprint thankfully brings it back to life.

The photographer: **Philippe Halsman** (1906–1979) was born in Latvia but established his career in Paris, where he quickly beame known as one of the most promising photographers of his generation. In 1940, he emigrated from France to the United States, where his career promptly soared as he began working for *LIFE* magazine, photographing such stars as Marilyn Monroe and Elizabeth Taylor. His original style of portraiture brought a candid feeling to even the most elaborately posed photographs; Halsman had a keen talent for finding ways to capture the psychology of his subjects, often revealing hidden depths of their personalities. For his famous "jump" series, he photographed his subjects—including President Nixon and the Duke and Duchess of Windsor—as they jumped in the air. His photograph of Dalí with three cats, his canvas, and water all suspended in mid-air is one of the most famous images of the painter. Halsman's contributions to the art of portraiture are innumerable, and his photographs will forever remain the defining images of mid-century American popular culture.



Fernandel and Philippe Halsman
Photo © Yvonne Halsman. All other photos © Philippe Halsman





 "It's impossible to overstate TASCHEN's devotion to promoting



serious photography at an affordable price." *—British Journal of Photography,* London

A photographic interview with pictures

Philippe Halsman

WHAT MEASURES ARE BEING TAKEN BY THE FRENCH GOVERNMENT TO RAISE THE BIRTH RATE?



WE HOPE THAT YOU HAVE TASTED OUR CALIFORNIA CHAMPAGNE?



WHAT WOULD YOU RATHER GIVE UP—WOMEN OR GARLIC? …



THIS BOOK was not planned at all.

Not long ago in New York I went with my wife, Yvonne, to a musical comedy. Musical comedies always make me hungry and, after the show, we had a bite in a restaurant. On leaving it, I found myself face to face with a horse-faced gentleman. With the feeling of seeing a dear friend again, I seized his hand and shook it violently.

“Bon soir, Fernandel! [Hi, Fernandel],” I cried. “Comment ça va [What’s cooking?],” and I pressed him against my chest.

“I am here only for one night,” Fernandel answered with a forty-eight-tooth smile. “Tomorrow I return to Canada. But before I leave for France, I’ll stop again for a day in New York.”

I stopped slapping his back, blushed, stuttered a polite “Good night,” and disappeared with extraordinary speed. … I had suddenly realized that I had never met him before. Seeing Fernandel innumerable times on a movie screen had tricked me into the illusion that he was one of my oldest friends.

On our way home, Yvonne, who has been my inspiration during my entire life, started to inspire me again.

“You must photograph him,” she said. “*Life* will print his pictures.”

“He is much too unknown here,” I answered. “His face will never interest twenty million readers.”

“So make it interesting,” Yvonne continued to inspire me.

“O.K.,” I exclaimed suddenly, “I shall interview him but he will answer my questions with his face only.”

A difficult time was ahead for me. I had to find the right questions. (I am a handy man with the camera, but the four mother tongues in my mouth are something of an impediment to my speech and writing.)

Sometimes, in the middle of the night, Yvonne would scream in her sleep: “Who is it?”

“It is I,” I would answer grammatically and gently. “I just found another question for Fernandel and am writing it down.”

Finally the great moment came. Fernandel stopped for a day in New York and for an hour in my studio. I surrounded him with strob lights and took out my Rolleiflex.

“Do you speak English?” I asked.

“Not one word,” Fernandel answered. “Why are you so pleased about it?”

“It makes this kind of an interview so legitimate,” I said, and started to shoot my questions at him. Then, at a speed of 1/2000 sec. I shot the answers.

Life magazine published a few of these shots, and I thought nothing more of them until one evening Dick Simon of Simon and Schuster came to my home and saw many of the pictures which *Life* had not published. Dick is a photographer, but for once he didn’t ask me what exposure I had used and what film. Instead, he laughed for five solid minutes, and then started figuring out how a book of these photographs of Fernandel could be put together.

I told him I was somewhat skeptical about the chances of its being a successful book. Again he laughed. I don’t know whether at my realism, or at the photographs.

Now a few words about Fernandel:

To be a success a French movie needs only one ingredient: Fernandel. He was born Fernand Contandin on May 8, 1903, in Marseille, endowed with a penetrating expressiveness and an attractive and passionate horse-face. By profession he was a bank employee, but his hobby was acting, acting, acting. He reached vaudeville and theater, and finally under his new name – Fernandel – in 1931 he got the lead in the movie *Le Rosier de Mme Husson*. This is the story of a small French town in a bad predicament: it has to bestow its yearly virtue prize, but the year is bad – not one girl has kept her virtue. The award goes to a male candidate, Fernandel, a young moron whose chastity is indubitable. This produces an unexpected result: the moron immediately spends the award to get rid of the virtue which won it for him.

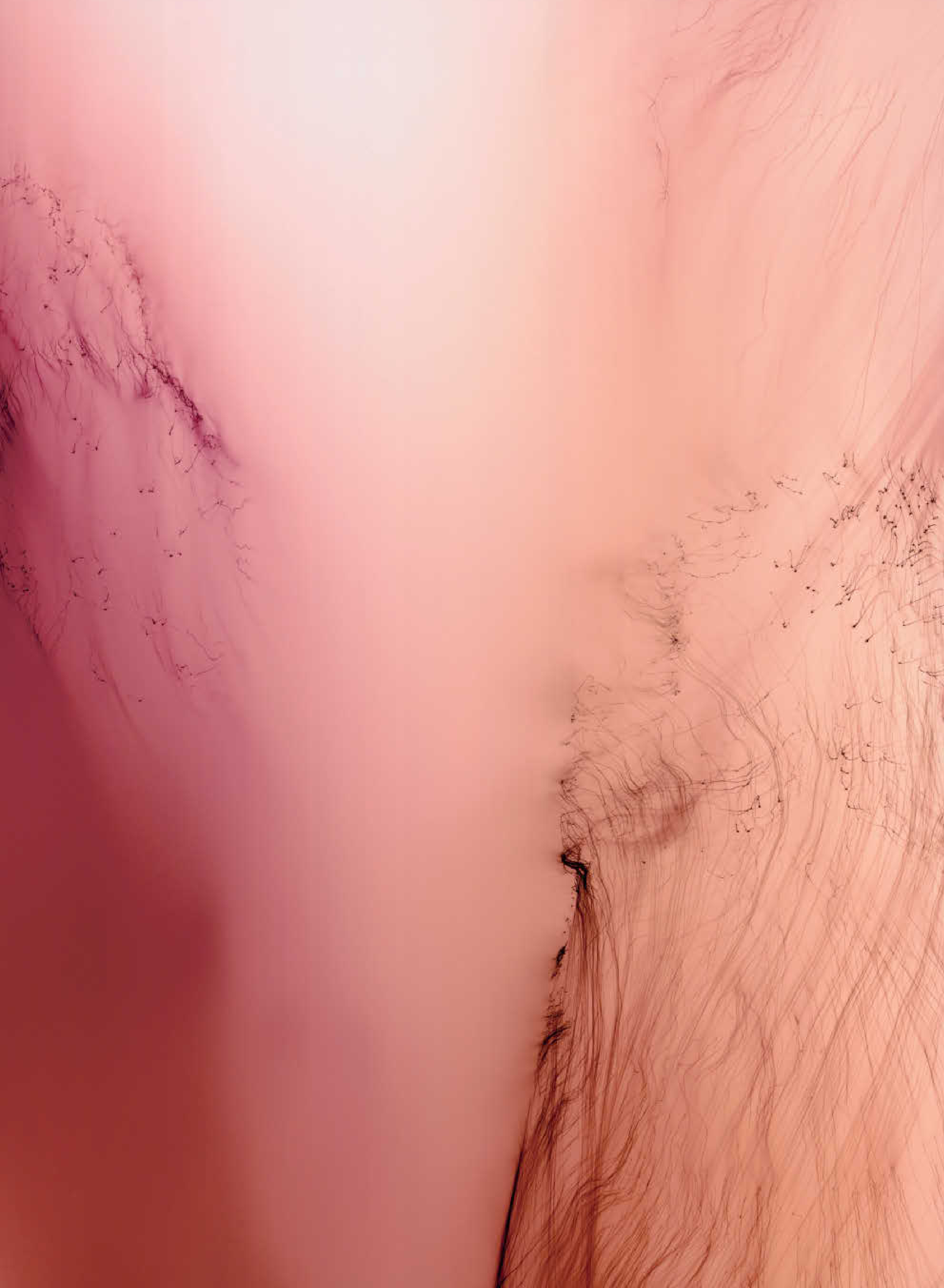
Overnight Fernandel became an idol of the French public. Since then he has been in eighty-eight different movies – *Harvest*, *Angèle*, *Nais*, *The Well-digger’s Daughter*, *François Ier*, *Fric-Frac*, *Ignace*, *Barnabe*, *Un de la Légion*, etc.

But it is wrong to think of Fernandel as the specialist who provokes bigger and better belly laughs in French movie houses. He is one of France’s most sensitive artists and he has created characters of touching poetic charm which one cannot recall without using a handkerchief. Gradually Fernandel is becoming known the world over. He is the most palpable evidence that there is an international language, understandable to everyone: the language that is spoken by every face we look at. If Fernandel’s face seems to speak this language with a slight French accent – Southern French accent, to be exact – so what? Accents and differences exist not to be resented but to be relished.

But now, on to the interview itself …

–Foreword from the original edition, published in 1949

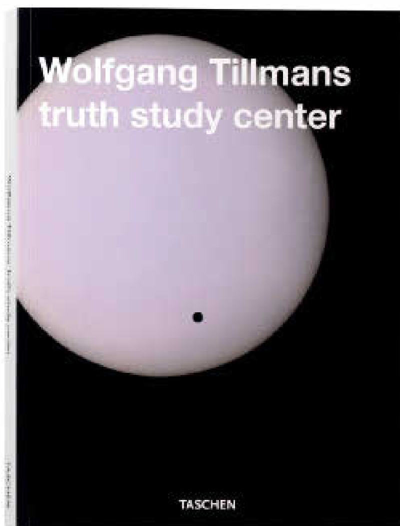
 “Schon die Kataloge sind Kunstwerke für sich. ... Auch das passt zum



TASCHEN-Verlag: Der Katalog ist bereits Kunst – zum Nulltarif." —*Blick*, Zurich

Truly Tillmans

New works from the Turner-prize winning photographer





Page 9: *Peaches V, 2001* **Opposite:** *Sheet One, 2001*
All photos © Wolfgang Tillmans

Left: *Wolfgang Tillmans signing his book at the KOENIG.TASCHEN Store, Berlin, September 2005*

WOLFGANG TILLMANS
truth study center
Minoru Shimizu / Ed. Wolfgang Tillmans / Softcover, format: 22.5 x 30 cm (8.8 x 11.8 in.), 220 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900













In his third TASCHEN book, celebrated artist photographer and winner of the 2000 Turner Prize Wolfgang Tillmans takes his exploration of the visible world to a new level. The title *truth study center* is a tongue-in-cheek reference to the paradox of our desire to find a universal truth and the impossibility of doing so. From evocative nude studies and candid personal portraits of Tony Blair to astronomical views of planet Venus passing over the disc of the sun, for the first time the full breadth of Tillmans's world is brought together in one book. Also included is an extensive selection of striking new abstract works, which through their vivid colors and compositions evoke bodily as well as atmospheric sensations. From nightlife to still life, Tillmans shows us another side of the world we live in today.

Edited and designed by Tillmans himself

The artist: **Wolfgang Tillmans** was born in Remscheid, Germany in 1968 and studied at Bournemouth & Poole College of Art and Design. He is widely regarded as one of the most influential artists of his generation. His work, whilst appearing to capture the immediacy of the moment and character of the subject, also examines the dynamics of photographic representation. From the outset he ignored the traditional separation of art exhibited in a gallery from images and ideas conveyed through other forms of publication, giving equal weight to both. His expansive floor to ceiling installations feature images of subcultures and political movements, as well as portraits, landscapes, still-lives and abstract imagery varying in scale from postcard- to wall-sized prints. His work has been shown at the Museum of Modern Art, New York in 1996 and Tate Britain, London, in a major retrospective in 2003. He was awarded the Turner Prize in 2000.

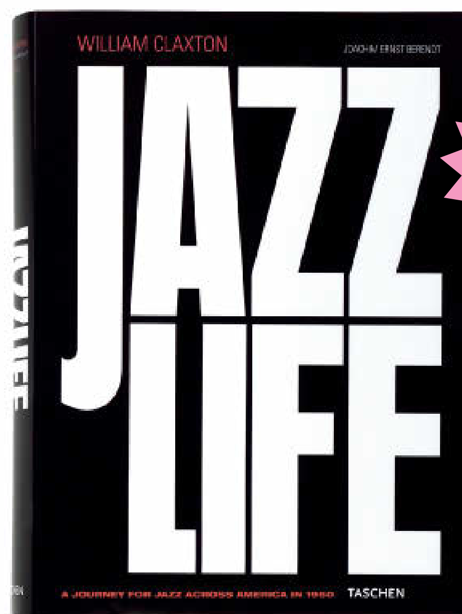
 "Con Wolfgang Tillmans ha habido un antes y un después en la fotografía de



moda y de retrato. Indispensable para tu biblioteca." —*Vanidad,* Madrid

Claxton's jazz odyssey

Tracking jazz across the USA in the '60s



XXL FORMAT

"So far, hardly any other photographer has succeeded so well in capturing the nearness, indeed intimacy, of jazz musicians on stage and the attendant atmosphere of the jazz scene's smoke-filled clubs." —*Kulturzeit,* 3sat, Mainz

INCLUDING CD

WILLIAM CLAXTON. JAZZLIFE
Text: Joachim E. Berendt / Introduction: William Claxton / Hardcover, CD, **XXL-format**: 29.1 x 40.7 cm (11.5 x 16 in.), 696 pp.

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All photos © William Claxton
Opposite: *Mahalia Jackson, Chicago, Illinois*





In 1960, photographer William Claxton and noted German musicologist Joachim E. Berendt traveled the United States hot on the trail of jazz music. The result of their collaboration was an amazing collection of photographs and recordings of legendary artists as well as unknown street musicians. The book *Jazzlife*, the original fruit of their labors, has become a collector's item that is highly treasured among jazz and photography fans. In 2003, TASCHEN began reassembling this important collection of material—along with many never-before-seen color images from those trips. They are brought together in this updated volume, which includes a foreword by Claxton tracing his travels with Berendt and his love affair with jazz music in general. Utilizing the benefits of today's digital technology, a restored audio CD from Berendt's original recordings has been produced and is included in this limited-edition package. Jazz fans will be delighted to be able to take a jazz-trip through time, both seeing and hearing the music as Claxton and Berendt originally experienced it.

- **Featuring photographs of Charlie Parker, Count Basie, Duke Ellington, Muddy Waters, Gabor Szabo, Dave Brubeck, Stan Getz, Billie Holiday, Ella Fitzgerald, Miles Davis, Charlie Mingus, Thelonious Monk, John Coltrane, and many more**

- **Includes bonus CD of digitally remastered recordings of music and interviews made during Berendt and Claxton's journey (originally released in 1960 as two records)**

The photographer: **William Claxton** holds a special place in the history of American—particularly jazz—photography. Since his early career—shooting for *LIFE, Paris Match*, and *Vogue*, among other magazines—Claxton has worked with and become friends with many Hollywood luminaries and jazz musicians, most notably, Steve McQueen and Chet Baker (whom Claxton first photographed in 1952 when Baker was young and still unknown). Claxton, whose jazz imagery has graced the covers of countless albums and magazine covers for over five decades, is considered the preeminent photographer of jazz music. TASCHEN has also published Claxton's *Jazz seen* and *Steve McQueen*.

The author: In Germany, **Joachim E. Berendt** was called the "jazz pope", and indeed he was the most influential non-musician in the German jazz scene for more than 50 years. He was a founding member of South West German Radio (Südwestfunk) and produced more than 250 records, including many issued on the MPS-SABA label. In 1953, he first published *The Jazzbuch*, which became the most successful history book on jazz worldwide. His collection of records, books and jazz documents became the basis for the Jazzinstitut Darmstadt before he died in an accident in 2000. His contributions to jazz are internationally recognized to this day.

"A milestone in publishing; a historical snapshot of



the jazz world in 1960." *—Irish Times,* London, on *Jazzlife*

The birthplace of jazz

"New Orleans is a consummate synthesis of Europe and America, or more precisely, of French charm, Latin American love of life, North American rationality, and black vitality."



"You don't even need to bother to go to New Orleans. Jazz in New Orleans is dead," they told us in New York. We heard the same thing again in Biloxi.... But in New Orleans, in the space of nine days, we experienced two street parades, a funeral, a jazz picnic, and six or seven jam sessions, all in the style of the grand old days when jazz was just beginning. (…)

The funerals and the street parades have become a symbol for the atmosphere that enabled New Orleans to become the capital of the early days of jazz

In the old New Orleans funerals, sad music was played on the way to the cemetery, and happy music was played on the way home with that much more swing and exuberance. In the street parades, the brass bands marched through the streets to celebrate everything under the sun. Both the funerals and the street parades have become a symbol, not only in musical but also in social terms, for the atmosphere that enabled New Orleans to become the capital of the early days of jazz. The two New Orleans street parade bands that are richest in tradition still exist today, the Tuxedo Brass Band and the Eureka Brass Band. They are effectively the same age as the century. Many of the famous early jazz musicians played in them. Many long-famous names are still present in them even today, trumpeter Alvin Alcorn and drummer Louis Barbarin in the Tuxedo Brass Band, for example. Younger musicians joined their ranks later. Until just a few years ago, George Lewis played with the Eureka Band. In addition to these two old bands there is a third band that can be heard in the street parades, the George Williams Brass Band. Paul Barbarin, incidentally, who was a preferred drummer of Louis Armstrong and Jelly Roll Morton in the 1920s and 1930s, is simply *the* drummer in New Orleans today. You hear him and run into him everywhere. The banners that were carried in our first street parade indicated that it was organized by the Creole Fiesta Association, an organization that seeks to cultivate the old Creole culture and its traditions.

When I call to mind the countless societies and associations, small groups, sects, and interest groups in New Orleans and the areas of the United States where Negroes are concentrated, I am often reminded of the fact that people say of us Germans that we are particularly fond of associations. That may be, but nowhere are there more associations and societies than among the Negroes of the USA, and nowhere is the consciousness of social standing and social status more pronounced. The barrier that separates blacks and whites is only as conspicuous as it is because the problems it gives rise to affect our entire civilization. But on the other side of that barrier, the Negroes separate among themselves behind barriers at least as high and at least as insurmountable, and those barriers will certainly still exist when the racial problem has long since been resolved. Schools and Boy Scout troops, boys' and girls' clubs, even the military dispatched its delegations to the parade. In the military's delegation, blacks and whites marched peacefully side by side. Otherwise only Negroes took part in the parade. The festive procession gathered near the intersection of North Claiborn and St. Bernard Avenues, and soon, after many groups in brilliantly colorful uniforms joined the contingent, it was six or seven hundred meters long. The police had to block off the entire neighborhood. Traffic was diverted. Everyone seemed to be involved in the street parade. People were dancing everywhere, alone, in couples, and in groups. Old people and children danced too. The most enthusiastic participants came marching and dancing immediately behind the band. They were the so-called "second line," which follows the "first line," that is, the musicians. One of the most popular accessories of the true "second liner" is an umbrella, although it almost never rains. You see them again and again, in every shape and color, at the street parades and, in general, everywhere that Negroes have fun. They are the symbol of a little sky, under whose friendly container there is safety and security. Outside this "sky" lies the hostile white world. (…)







Top left and bottom: *A funeral procession turns into a joyous occasion.* **Center:** *Jam session at Joe Mares' place* **Right:** *Street parade scene, New Orleans*

People were dancing everywhere, alone, in couples, and in groups. Old people and children danced too

At one time the ground of the city of New Orleans was so swampy that it was impossible to bury the dead underground. From this time comes the custom of interring the dead above ground in massive stone graves. As the urn was slid into the stone structure, the scenes in the cemetery were heartbreaking. Mrs. Pajaud wept and stammered and shouted, "Good-bye Willie," over and over. And the other women were hardly less demonstrative. Children had climbed over the cemetery wall from without and watched. Others were already waiting for the Eureka Brass Band at the exit, ready to form a "second line" immediately and dance along behind the band, whose strains now belonged to the living again, swinging and happy. But at this juncture too, music was a classic component of all New Orleans funerals: Just a Little While to Stay Here, the song about the short span of time that is all one has to linger on this earth. Originally it was a chorale, but here it was "swung" as if it were When the Saints Go Marchin' In. It goes without saying that the band played that song too. *Joachim E. Berendt*

 "Not just a journey through a country but through the tradition of

The Jazzlife Collector’s Edition



Left: *At a funeral procession: the Second Liners dance along with their bright colored parasols and umbrellas.*

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Above: *Roosevelt Charles, blues singer and prisoner*
Right: *Actor and aspiring musician Ben Caruthers in Times Square, New York City*



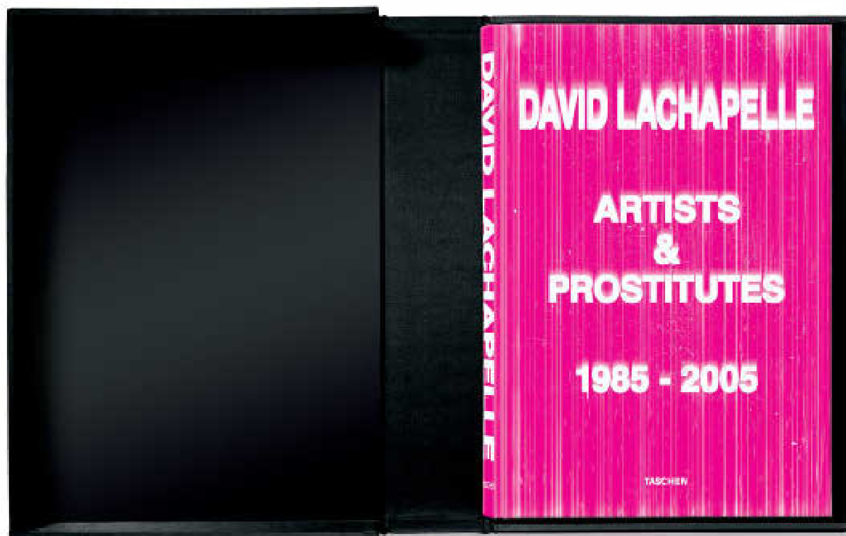


Above: *The Sauter-Finnegan Orchestra, Los Angeles*

the music.” —*Observer Music Monthly*, London, on *Jazzlife*

The Fellini of photography

"Of all the photographers inventing surreal images, it is Mr. LaChapelle who has the potential to be the genre's Magritte." —*Richard Avedon,* The New York Times



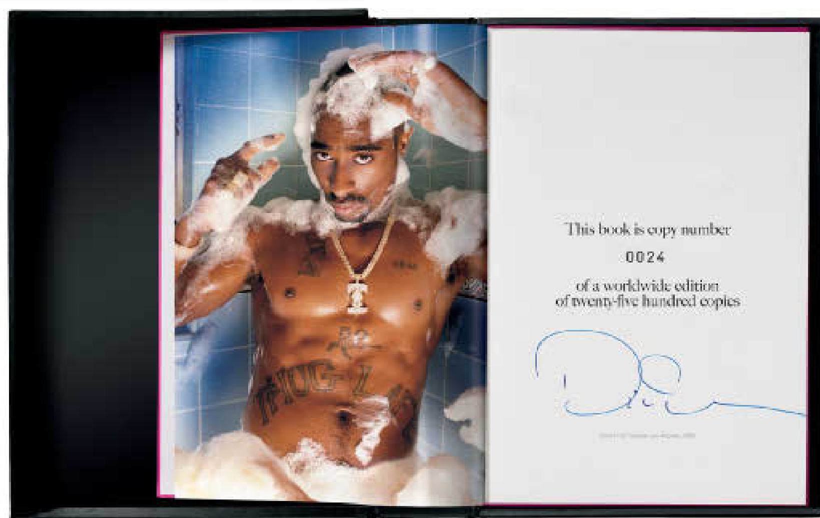
Helmut [Newton] is not very impressed by current photography. "A lot of nudity is just gratuitous. But someone who makes me laugh is David LaChapelle. I think he's very bright, very funny and good."

—The New York Times

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XXL FORMAT



Who's the greatest star of star photography? It's the inimitable David LaChapelle, the photographer whose singular style is perfectly unmistakable. He has photographed personalities as diverse as Tupac Shakur, Madonna, Amanda Lepore, Eminem, Philip Johnson, Lance Armstrong, Pamela Anderson, Lil' Kim, Uma Thurman, Elizabeth Taylor, David Beckham, Paris Hilton, Leonardo DiCaprio, Hillary Clinton, Muhammad Ali, and Britney Spears, to name just a few. Once called the Fellini of photography, LaChapelle has worked for the most prestigious international publications and has been the subject of exhibitions in both commercial galleries and leading public institutions around the world. Celebrating the visionary LaChapelle's truly extraordinary photography, this 688-page, XL-sized book is packed cover-to-cover with vibrant full-bleed images; the best of his entire career to date. Bursting at the seams with spectacle and drama, and saturated with colors that only LaChapelle can realize, this limited edition pays tribute to the most daring and ambitious photographer in the history of portraiture. Not yet out of high school, LaChapelle was offered his first professional job by Andy Warhol to shoot for *Interview* magazine. His photography has been showcased in numerous galleries and museums, including Staley-Wise; Tony Shafrazi Gallery and Deitch Projects in New York; the Fahey-Klein Gallery in California; Goss Gallery in Dallas; and internationally at Artmosphere in Vienna; Camerawork in Germany; Reflex Amsterdam; Maruani & Noirhomme in Belgium; Sozzani and Palazzo delle Esposizioni in Italy; and at the Barbican Museum in London, to this day the most attended show in the museum's history. His unfettered images of celebrity and contemporary pop culture have appeared on and between the covers of magazines such as Italian *Vogue*, French *Vogue*, *Vanity Fair*, *Rolling Stone* and *i-D*.

In recent years LaChapelle has expanded his work to include music videos, live theatrical events and documentary filmmaking. His directing credits include music videos for artists such as Christina Aguilera, Moby, Jennifer Lopez, Britney Spears, *The Vines* and *No Doubt*. "It's My Life" with Gwen Stefani won the award for Best Pop Video at the MTV Music Video Awards and LaChapelle himself garnered the MPVA's Director of the Year award in 2004. His stage work includes Elton John's *The Red Piano*, the Caesar's Palace spectacular he designed and directed, and which was the top-selling show in Las Vegas for 2004. His burgeoning interest in film saw him make the short documentary *Krumped*, an award-winner at Sundance from which he developed *RIZE*, the feature film acquired for worldwide distribution by Lions Gate Films. The film was released in the U.S. and internationally in the summer of 2005 to huge critical acclaim, and was chosen to open the 2005 Tribeca Film Festival in New York City. Ranked among the top ten "most important people in photography" by *American Photo* magazine, LaChapelle's work continues to be inspired by everything from art history to pornography, creating both a record and mirror of all facets of popular culture today.

Opposite: *Jurrasic Moment* **Page 18: Top:** *Death by Hamburger* **Bottom:** *Lonely Doll* **Page 19:** *Devon Aoki*

 "Great books, great inspirations. Thumbs up for TASCHEN." —nookyalur, Belgium, on taschen.com



“TASCHEN is the quintessential Hollywood publisher.” —*Daily Variety*, Los Angeles

“TASCHEN books are always stunning objects of art best displayed in

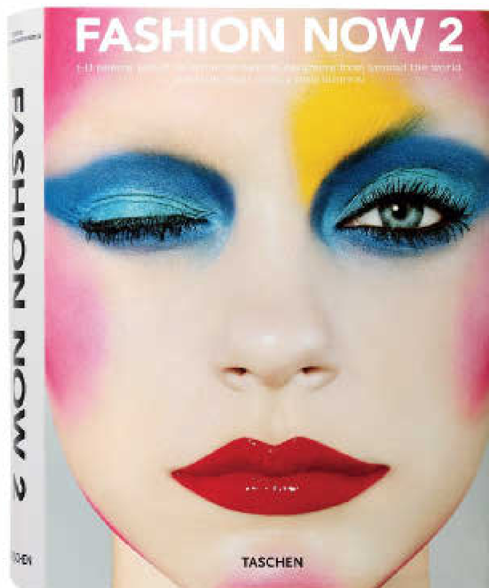


the middle of a coffee table or a waiting room table." *—Professional Beauty Magazine,* Sydney

Prada, photo © Karina Taira
Model: Chiaki Kuriyama

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—*Harpers & Queen*, London, on *Fashion Now. Vol. 1*

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The iconic British style magazine *i-D* once again brings you a guide to the world's most important designers. From the biggest players in the international fashion industry including Karl Lagerfeld, John Galliano, and Marc Jacobs, to emerging names such as Kim Jones and Tess Giberson, to streetwear and sportswear brands like A Bathing Ape, Nike, Diesel and Silas, *Fashion Now 2* is a comprehensive survey of today's best designers.
Expanded from the previous edition, *Fashion Now 2* is illustrated with the very best fashion photography and styling, extracted from shoots in the archives of the magazine, that celebrates its 25th birthday this year. Also included are an introduction by *i-D* founder and editor-in-chief Terry Jones, and in-depth essays on the issues that are shaping fashion today: the fashion show system, the precarious position of the celebrity designer, and the rise of menswear. *Fashion Now 2* is an encyclopedia of fashion personalities, a portfolio of amazing imagery, but most of all, a snapshot of the fast-changing contemporary fashion world, as seen through the lens of one of the best-loved magazines published today.

Features:
- more than 160 designer listings from A-Z, including photos of recent work, detailed biographies, and fascinating 'Q&A' interviews in the format for which *i-D* is famous
- essays on current issues in the fashion industry
- detailed insider guide section lists where to stay, shop, and what to see in global fashion capitals such as New York, London, Milan, Paris, Sao Paolo, and Moscow.

The editors: **Terry Jones** is the founder and creative director of *i-D* magazine. He started his fashion career in the 1970s as art director of *Vanity Fair* and *Vogue* UK; since leaving *Vogue* in 1977, his Instant Design studio has produced catalogs, campaigns, exhibitions and books including *Wink*, *A Manual of Graphic Techniques*, *Catching the Moment* and TASCHEN's *Smile i-D*. Jones is also editor of the first volume of *Fashion Now*. **Susie Rushton**'s first ever fashion article appeared in *i-D* magazine in 1999, and she remains a regular contributor today. A graduate of Central Saint Martins, she has freelanced for, amongst other magazines, British *Vogue*, *Another Magazine*, and *Spruce*. Since 2003 she has been staff fashion reporter for both *The Independent* and *The Independent on Sunday* newspapers.

 "Una suerte de sancta santorum del mundo de la moda actual. Una completa



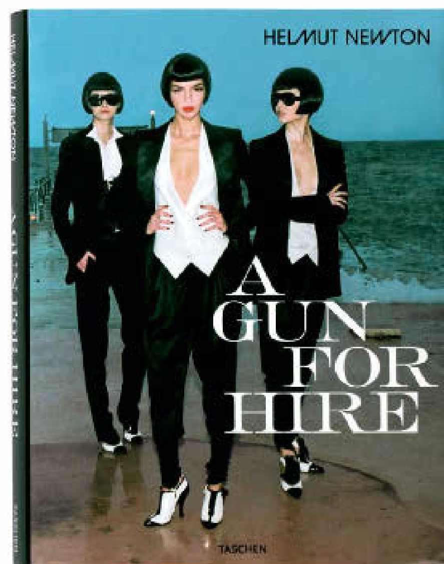
antología de la modernidad, imprescindible en tu biblioteca.” *—ELLE,* Madrid

Shooting beauties

The fashion photography of Helmut Newton

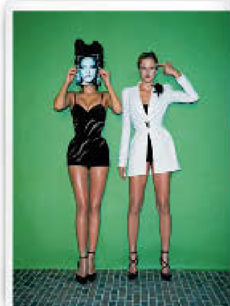
"True to form, this is a big, sexy, beguiling book. A sense of celebration flows through every page. ..."

—*Follow Magazine,* Sydney

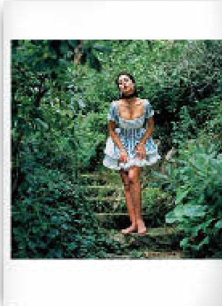


HELMUT NEWTON
A GUN FOR HIRE
Ed. June Newton / Laminated cover, format:
23 x 30.5 cm (9 x 12 in.), 216 pp.
ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900

Opposite:
Bikini Calendar for "SPORTMAGAZIN", Palm Springs, 2002












Helmut Newton once said, "Some people's photography is an art. Mine is not. If they happen to be exhibited in a gallery or a museum, that's fine. But that's not why I do them. I'm a gun for hire." (*Newsweek*, 02/02/04) This prosaic proclamation from one of the 20th century's most celebrated photographers may be somewhat shocking, but nonetheless firmly positions Newton as the no-frills image-maker that he was. His work is so powerful, so striking, that it defies categorization. In refusing to call his work "art," Newton leaves us free to do so, and judging from the amount of museum and gallery shows that have featured his work, it is clear that the option has been widely exercised. This book brings together a selection of Newton's fashion catalog work from as early as 1962 through 2003 and his last editorial photographs for US and Italian *Vogue*—all work he made as a "gun for hire."

Client list: BiBA, Chanel, Yves Saint Laurent, Versace, Thierry Mugler, Blumarine, Italian Vogue, US Vogue, German Vogue, Villeroy & Boch, Bikini Calendar for Sportsmagazin, Absolut Vodka

The photographer: **Helmut Newton** (1920–2004) was one of the most influential fashion photographers of all time. Born in Berlin, he arrived in Australia in 1940 and married June Brunell (a.k.a. Alice Springs) eight years later. He achieved international fame in the 1970s while working principally for French *Vogue*, and over the next three decades his celebrity and influence continued to grow. Eschewing studios for the most part, Newton preferred to shoot in the streets or in interiors. His mixture of controversial scenarios, bold lighting, and striking compositions came to form his signature look. In 1990 he was awarded the "Grand Prix National" for photography; in 1992 he was awarded "Das Grosse Verdienstkreuz" by the German government for his services to German culture and was appointed "Officer des Arts, Lettres et Sciences" by S.A.S. Princess Caroline of Monaco. In 1996, he was appointed "Commandeur de l'Ordre des Arts et des Lettres" by Philippe Douste-Blazy, the French Minister of Culture. Working and living in close companionship with his wife until his death at 83, through to his last click of the shutter he continued to be as distinctive and influential as ever.

 "LE GLAMOUR SELON NEWTON. Toujours aux éditions TASCHEN, un autre livre à ne pas rater: *A Gun for Hire* compile



les plus beaux clichés de mode du photographe Helmut Newton, de 1962 à 2003. INCONTOURNABLE. " *—Marie Claire,* Belgique

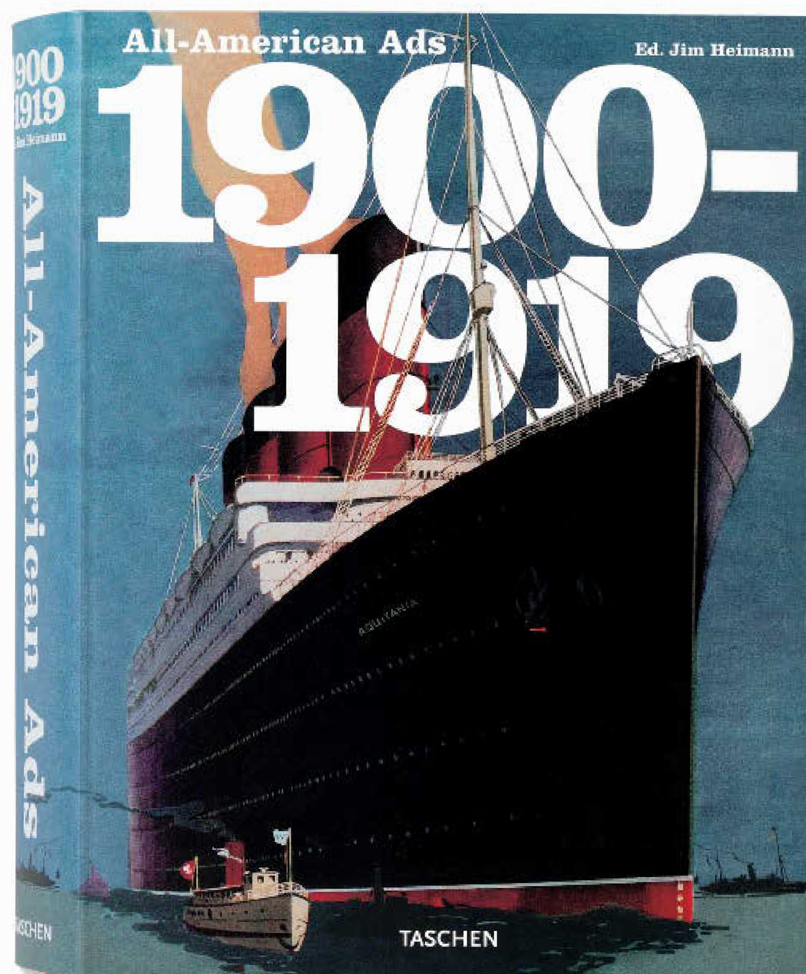


ALL-AMERICAN ADS 1900–1919

The dawn of consumerism

When ads were works of art

From left to right: *Milburn Light Electric, c. 1917 / Watkins Mulsified Cocoanut Oil, 1917 / Victor Phonographs, 1908 / Baker and Rauch & Lang Electrics, 1916 / Pabst Blue Ribbon Beer, 1913 / Lamport & Holt Cruise Line, c. 1912 / Fatima Cigarettes, 1914 / Life Savers Candy, 1917*

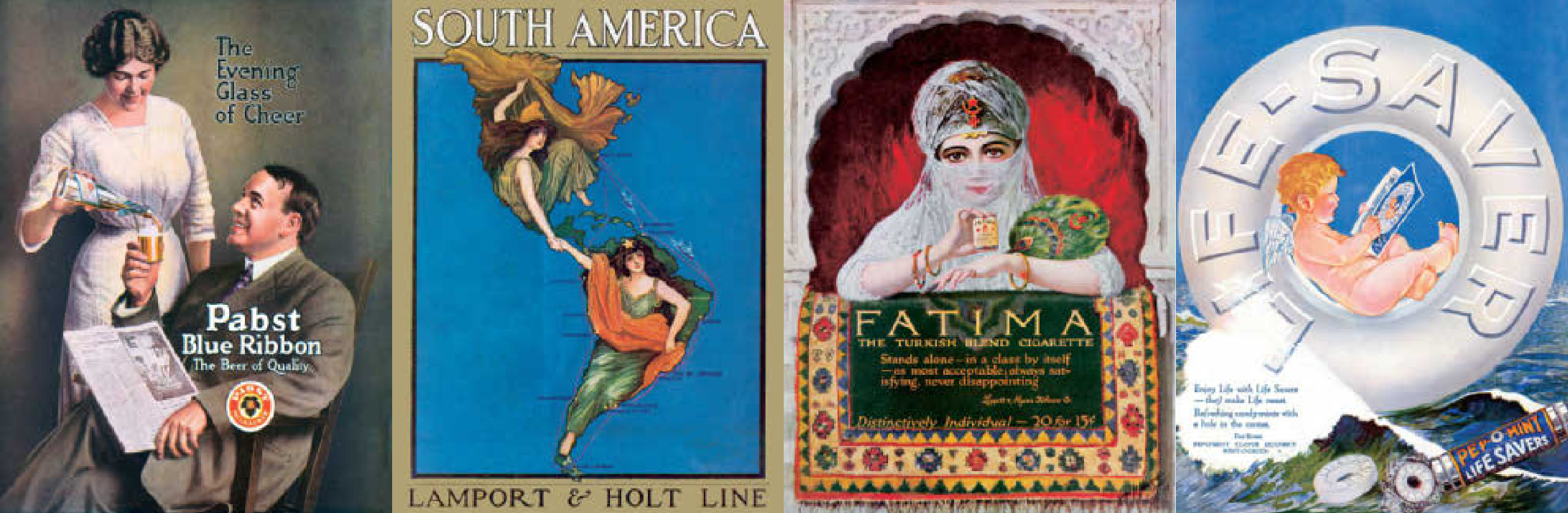


“... a wonderful job of collecting ads that, more than anything else, portray a nation full of self-confidence ... the whole TASCHEN team should be congratulated on this fine piece of archeology.”

—*Richmond Review*, London

ALL-AMERICAN ADS 1900–1919
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 640 pp.
ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900

 “A fine visual history of 20th-century American pop culture. ... Flipping through the



A far cry from the aggressive ads we've become used to, American print advertisements from the first two decades of the 20th century were almost shockingly pleasant. Intricately designed and beautifully illustrated, often in the art nouveau style popular at the time, four-color, full-page magazine advertisements were welcome respites from the bland, text-filled pages among which they appeared. Sales pitches were earnest and friendly; beer, for example, was billed as "The Evening Glass of Cheer" and toothpaste was described as "Delicious Ribbon Dental Cream"—perhaps not the catchiest slogans, but they were on to something. The American consumerist boom of the 20th century was just beginning and advertising was getting its sea legs. From motorcars to hair tonics to steamship cruises to Coca-Cola ("After the theater drink a glass… it relieves fatigue"), America was peddling its wares in style and setting an example of how to advertise in the modern age. This exhaustive compendium of ads from the period—many of which haven't been seen for over eight decades—is a fascinating reminder of surprisingly simpler times and a rediscovery of a forgotten age in advertising history.

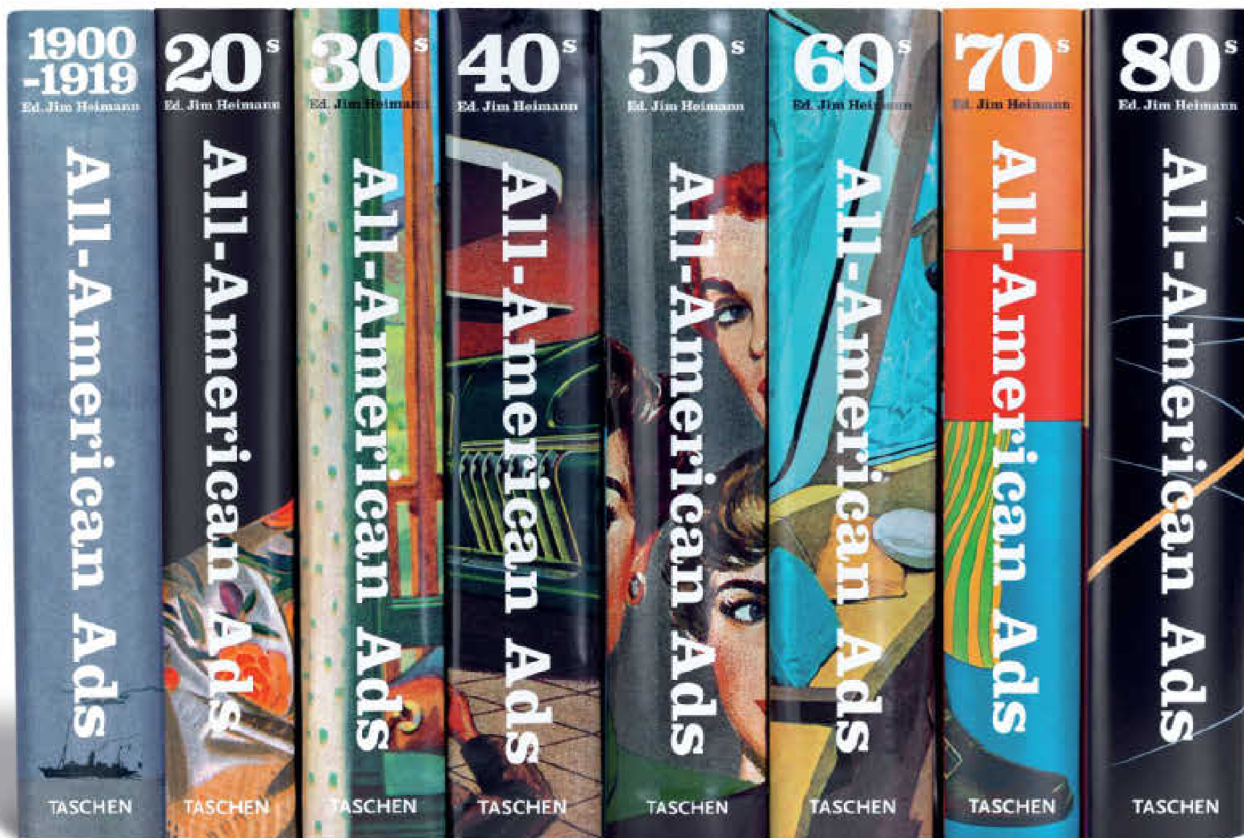
The editor: **Jim Heimann** is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is Executive Editor for TASCHEN America and the author of numerous books on architecture, popular culture, and Hollywood history.

The author: **Steven Heller**, the art director of the *New York Times Book Review* and co-chair of the School of Visual Arts MFA Design program, is the author of over 90 books on design, popular culture, and satiric art. His recent books include *Design Literacy Second Edition*, *Handwritten: Expressive Lettering in the Digital Age*, and *The Education of a Graphic Designer*.



Jim Heimann (standing), Benedikt Taschen & Cindy Vance, Los Angeles, 2001

"This excellent series never fails to amuse. This most recent edition of print work again provides a wonderful selection of the kitsch and the bizarre."
—Creative Review,* London, on *All-American Ads of the 70s



ALSO AVAILABLE

ALL-AMERICAN ADS OF THE 20s
Steven Heller, Ed. Jim Heimann / Flexi-cover, 640 pp.

ALL-AMERICAN ADS OF THE 30s
Steven Heller, Ed. Jim Heimann / Flexi-cover, 768 pp.

ALL-AMERICAN ADS OF THE 40s
W.R. Wilkerson III, Ed. Jim Heimann / Flexi-cover, 768 pp.

ALL-AMERICAN ADS OF THE 50s
Ed. Jim Heimann / Flexi-cover, 928 pp.

ALL-AMERICAN ADS OF THE 60s
Steven Heller, Ed. Jim Heimann / Flexi-cover, 960 pp.

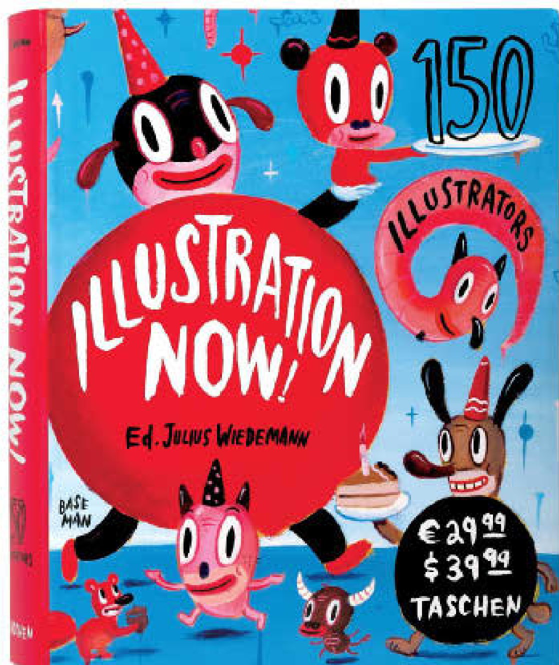
ALL-AMERICAN ADS OF THE 70s
Steven Heller, Ed. Jim Heimann / Flexi-cover, 704 pp.

ALL-AMERICAN ADS OF THE 80s
Steven Heller, Ed. Jim Heimann / Flexi-cover, 608 pp.

40s and 50s volumes is an exercise in vicarious nostalgia." *—United Press International,* New York, on *All-American Ads of the 60s*

Drawing power

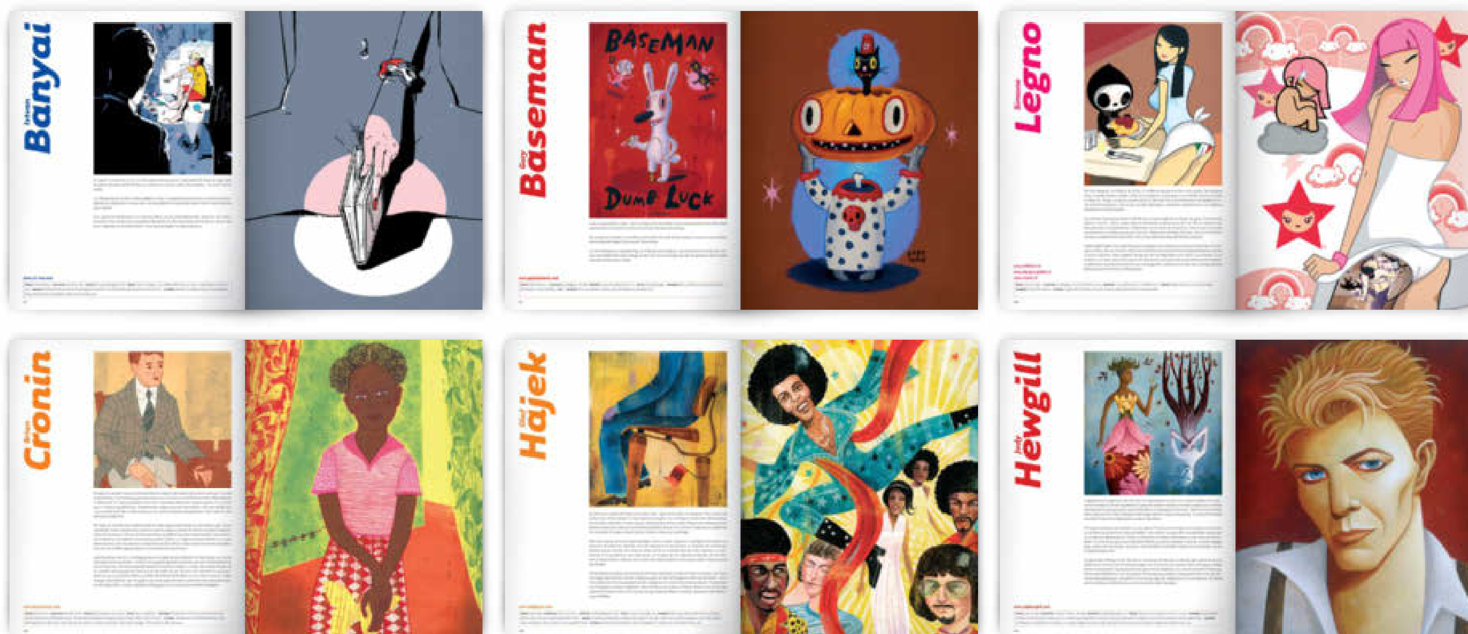
The world's hottest illustrators A to Z



"Words use time to convey meaning. Pictures use space. The unique value of illustration is its ability to flatten time and compress different states of consciousness into a frozen moment." —*Brad Holland*

ILLUSTRATION NOW!
Ed. Julius Wiedemann / Flexi-cover, format:
19.6 x 24.9 cm (7.6 x 9.8 in.), 544 pp.
ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900

Opposite: *© Charles Burns for Esquire Magazine*



From magazines and newspapers to ads, websites, album covers, and even mobile phone wallpaper, illustration is a crucial element in visual communication today. With unlimited creative possibilities, illustration is as unbound as imagination itself; whether it's a simple pencil drawing, an ornate airbrushed painting, or a computer-generated image, an illustration speaks the international language of ideas. This comprehensive guide showcases 150 of today's best commercial and editorial illustrators from over 15 countries; each entry highlights examples of recent work and includes the artist's contact information, favorite media, awards, clients, and work philosophy. Look no further for what works and who's who in the world of illustration: it's all here.

The editor: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN in Cologne, he has been building up TASCHEN's digital and media collection with titles such as *Digital Beauties*, *1000 Game Heroes*, *Animation Now!*, and *TASCHEN's 1000 Favorite Websites*.

 "Here is yet another brilliant coffee table fare from the good folk at TASCHEN. The latest offering



showcases the best that the world of animation has to offer. Quality stuff." —*Voice*, Dubai, on *Animation Now!*

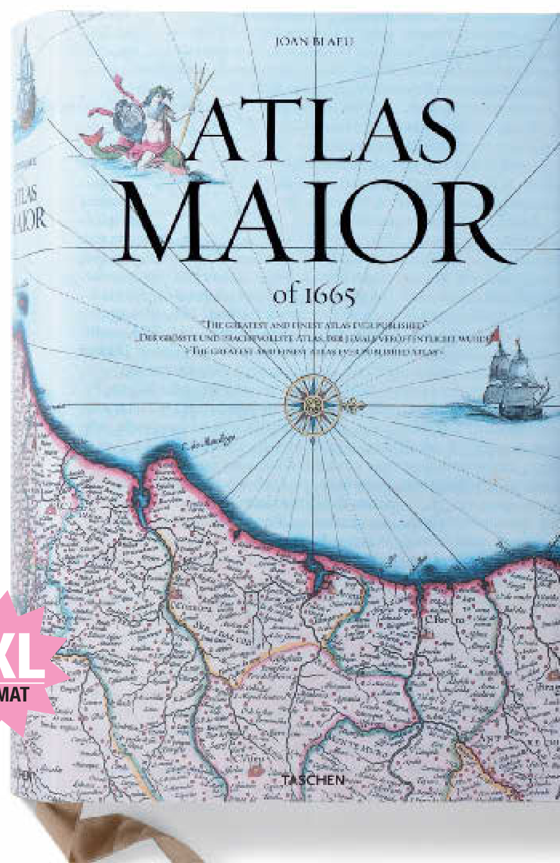


 “Décorées de navires, de monstres marins, de figures allégoriques, de

The greatest and finest atlas ever published!

"Une œuvre magistrale, à offrir et—surtout—s'offrir!"
—*Le Magazine des Questions Réponses*, Paris

"There can be few books out there more jaw-droppingly gorgeous than this extraordinary Atlas. The reprint does more than justice to Blaeu's masterpiece."—*TNT Magazine,* London



One of the most precious books of the 17th century

XXL
FORMAT

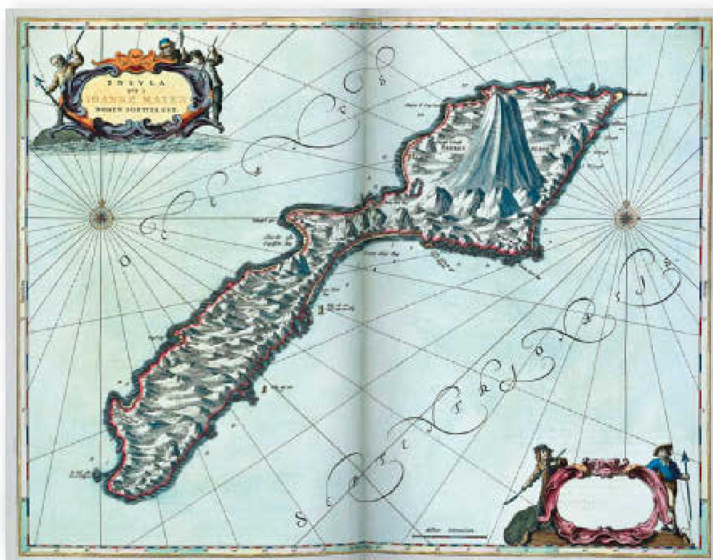
JOAN BLAEU. ATLAS MAIOR OF 1665
Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, 2 fold-outs, 4 folded posters, **XXL-format**: 29 x 44 cm (11.4 x 17.3 in.), 594 pp.

ONLY € 150 / $ 200
£ 100 / ¥ 25.000

Opposite: *Gâtinais and Hurepoix (detail)*

The finest and most comprehensive baroque atlas was Joan Blaeu's exceptional *Atlas Maior*, completed in 1665. The original eleven-volume Latin edition, containing 596 maps, put Blaeu ahead of his staunch competitor, mapmaker Johannes Janssonius, whose rivalry inspired Blaeu to produce a grandiose edition of the largest and most complete atlas to date. Covering Arctica, Europe, Africa, Asia, and America, Blaeu's *Atlas Maior* was a remarkable achievement and remains to this day one of history's finest examples of mapmaking. This reprint is made from the Austrian National Library's complete, colored, gold-heightened copy, thus assuring the best possible detail and quality. The book's introduction, by the University of Utrecht's Peter van der Krogt, discusses the historical and cultural context and significance of the atlas; van der Krogt also provides detailed descriptions of the maps, allowing modern readers to fully appreciate Blaeu's masterwork.

The author: **Peter van der Krogt** is researcher of the Explokart Research Program for the History of Cartography of the Faculty of Geosciences at the University of Utrecht. Since 1990 he has been working on the carto-bibliography of atlases published in the Netherlands and a catalog of the Atlas Blaeu-Van der Hem. He is the leading expert on Dutch atlases.

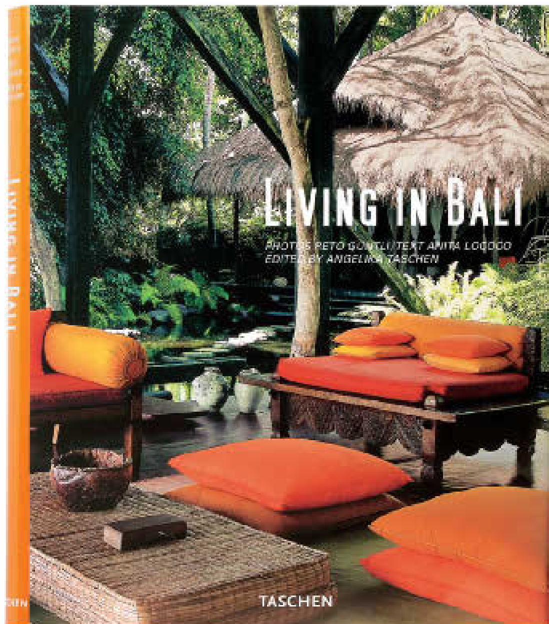




blasons, ces cartes sont un rêve géographique." —*Géo*, Paris, on *Atlas Maior*

In a world without walls

Balinese homes in harmony with nature



LIVING IN BALI
Photos: Reto Guntli / Anita Lococo / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.
ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

ALSO AVAILABLE
LIVING IN GREECE / LIVING IN MEXICO / LIVING IN MOROCCO / LIVING IN PROVENCE / LIVING IN TUSCANY
Barbara & René Stoeltie / Ed. Angelika Taschen / Hardcover, 200 pp.

Opposite: *Rabik Estate, Amir Rabik, Ubud*
Photo © Reto Guntli













Loved by travelers for its lush, tropical scenery, and charming people, Bali is considered to be one of the most magnificent places on earth. Spirituality and nature are integral parts of everyday life for the Balinese, so one can easily see why the island's traditional architecture has a peaceful presence to it, mimicking its surroundings and sometimes blending in with them. When it comes to Balinese houses, walls are not compulsory, wood is everywhere, earth tones are dominant, and thatched roofs abound. Opening onto gorgeous green landscapes, majestic mountains, or beautiful coastlines, the homes herein ooze relaxing, contemplative vibes. Gazing at these opulent examples of simple and elegant living, one wonders why more people aren't rushing to move to Bali.

The photographer: Swiss photographer **Reto Guntli**, based in Zurich, regularly travels the world taking photos for international magazines. He has published numerous books and contributed to TASCHEN publications such as *Great Escapes Asia*, *Great Escapes Europe*, and *Inside Asia*.

The author: **Anita Lococo** decided to make Bali her home 15 years ago. She has worked as a scout for *Architectural Digest* and has written many articles about life-style and interiors in Bali for numerous international magazines. *British Traveller* named her the expert for Bali travels.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.

 "How do they do it? TASCHEN have again produced an absolute masterpiece



on this most favoured corner of the universe." —*Prestige Properties*, Bedfordshire, on *Living in Provence*



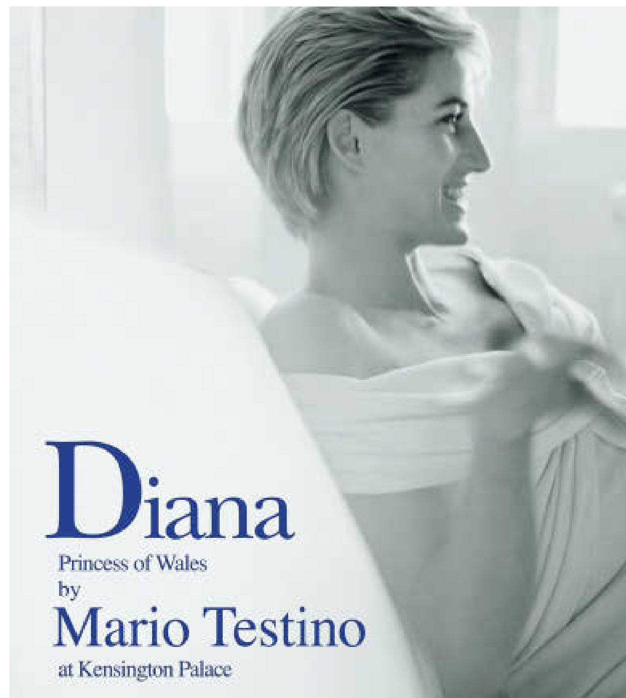
"I really appreciate you for your efforts to enrich our

Diana at her most beautiful

Princess Di's last portrait session by Mario Testino



Princess Diana and Mario Testino, 1997
All photos © Mario Testino



DIANA, PRINCESS OF WALES
Photos: Mario Testino / Ed. Patrick Kinmonth / Hardcover, format: 26.4 x 29.7 cm (10.4 x 11.7 in.), 144 pp.
ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900

Just five months before her tragic death in August 1997, Diana Princess of Wales was photographed by Mario Testino for *Vanity Fair*. The book brings together the most beautiful images from this last portrait sitting, which, unlike any other, displays Diana in a state of relaxation and intimacy. The selection of some seventy photographs includes many unseen images which, alongside others previously published, fill in the untold story of the shoot. Also included is an interview with Mario Testino about his recollections of the sitting and as well as a contribution from Graydon Carter, editor of *Vanity Fair*. The book is edited by Patrick Kinmonth, long-term collaborator and friend of Testino's.

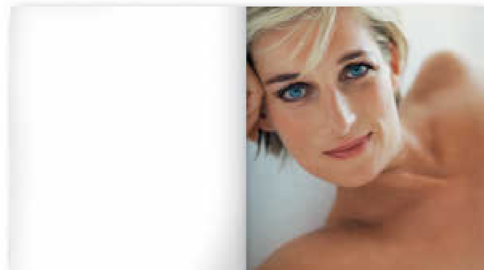
Features include:
- Foreword by Meredith Etherington-Smith, who played a major role in arranging the sitting in 1997
- Testino interview conducted by Hamish Bowles, European editor-at-large of American *Vogue*
- Contribution by Graydon Carter, editor of *Vanity Fair*
- Chapters arranged according to the various dresses worn by Diana
- Appendix with information detailing the dresses featured in the work and identifying those on display at Kensington Palace

The book publication coincides with an exhibition at Kensington Palace, London, opening in November 2005.

The photographer: Peruvian-born **Mario Testino** is currently based in London, though he travels extensively shooting for *Vanity Fair*, American, British, French and Italian *Vogue* and *GQ*. He has also shot for an extensive collection of fashion houses. Galleries around the globe from Japan to Italy to the USA have featured his solo exhibitions and his work is held in collections of many institutions worldwide, including the National Portrait Gallery in London, V&A Museum in London and New York University. Mario is an Honorary Doctor of the University of the Arts London and has recently received the Rodeo Drive Walk of Style Award for his outstanding contribution to the world of fashion and entertainment.







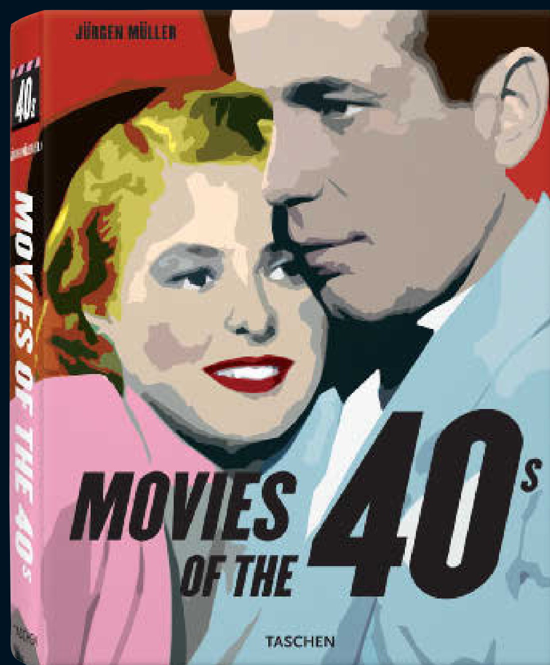






Rosebud, realism, and a whole lot of noir

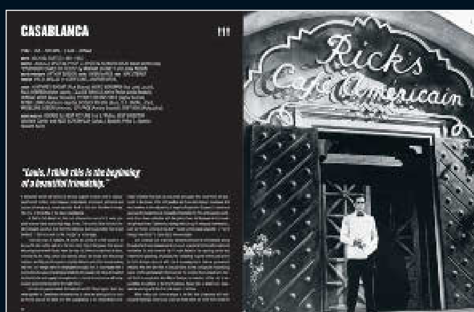
A trendsetting decade in world cinema



“...the selected films are spot on, providing an exceptional overview. Visually, TASCHEN maintains its impeccable standards with a gorgeous array of stills.” —*Empire*, London, on *Movies of the 70s*

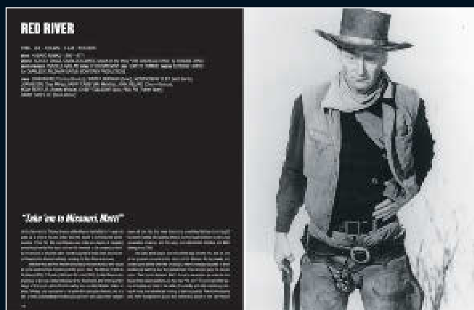
Opposite: *Take a deep breath: Cary Grant and Ingrid Bergman prepare to dive into Hollywood’s longest kiss on record.*













The 40s were the decade of the movies. With the world at war, directors served up propaganda and escapist entertainment to the massed moviegoers of the pre-television age. Yet in many countries, there was also a parallel tendency towards greater realism. In Italy, for example, the spirit of the resistance culminated in the neorealist movement, which inspired the world’s moviemakers with masterpieces such as De Sica’s *Bicycle Thieves* (1948). In Hollywood, the 40s were probably the most creative phase in the studios’ history. Never before had the Dream Factory brought such compellingly edgy and experimental films to the silver screen. The most seminal work of the decade was *Citizen Kane* (1941); Orson Welles’s extravagantly original debut anticipated the expressive visual style that would come to typify film noir—the genre of “dark movies,” populated by romantic antiheroes and femmes fatales, that still represents the essence of cinema for many passionate movie buffs. In the atmospheric black-and-white universe of noir, Rita Hayworth, Ava Gardner, and Lauren Bacall became timeless erotic icons, while Bogart—following *The Big Sleep* (1945)—was the very quintessence of cool. While these movies bore witness to the cracks in America’s façade, another genre was busily reconstituting the nation’s identity. In the films of John Ford, the Western came back with a vengeance, *Monument Valley* embodied America’s incomparable grandeur, and John Wayne (The Duke) was a natural aristocrat of the wild frontier.

The editor: **Jürgen Müller** studied art history in Bochum, Paris, Pisa, and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on cinema and art history. Currently he holds the chair for art history at the University of Dresden, where he lives. Müller is the series editor for TASCHEN’s *Movies* decade titles.

MOVIES OF THE 40s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.

ONLY € 29.99 / $ 39.99 £ 19.99 / ¥ 5.900

 “TASCHEN's assessment of cinematic decades has cemented itself as an entic-

Films covered:

1941

THE MALTESE FALCON
THE LADY EVE
NEVER GIVE A SUCKER AN EVEN BREAK
THE WOLF MAN
HOW GREEN WAS MY VALLEY
SULLIVAN'S TRAVELS
THE OUTLAW
CITIZEN KANE
WOMAN OF THE YEAR

1942

TO BE OR NOT TO BE
BAMBI
CASABLANCA
MRS. MINIVER
THE MAGNIFICENT AMBERSONS
THE BLACK SWAN
CAT PEOPLE
SHADOW OF A DOUBT

1943

OSSESSIONE
FOR WHOM THE BELL TOLLS
THE ADVENTURES OF BARON MUNCHHAUSEN
THE OX-BOW INCIDENT
I WALKED WITH A ZOMBIE
HEAVEN CAN WAIT
THE RAVEN

1944

DOUBLE INDEMNITY
BATHING BEAUTY
THE WOMAN IN THE WINDOW
ARSENIC AND OLD LACE
GREAT FREEDOM NO. 7
GASLIGHT
TO HAVE AND HAVE NOT
COVER GIRL
LADIES OF THE PARK
HENRY V
LAURA
IVAN THE TERRIBLE
MEET ME IN ST. LOUIS
THE FIRE TONGUE BOWL

1945

CHILDREN OF PARADISE
THE LOST WEEKEND
THE SPIRAL STAIRCASE
MILDRED PIERCE
UNDER THE BRIDGES
ROME: OPEN CITY
BRIEF ENCOUNTER

1946

THE BEST YEARS OF OUR LIVES
DUEL IN THE SUN
THE BIG SLEEP
A NIGHT IN CASABLANCA
BEAUTY AND THE BEAST
IT'S A WONDERFUL LIFE
MY DARLING CLEMENTINE
GILDA
THE KILLERS
NOTORIOUS
THE MURDERERS ARE AMONG US

1947

THE TREASURE OF THE SIERRA MADRE
MONSIEUR VERDOUX
OUT OF THE PAST
THE GHOST AND MRS. MUIR
BODY AND SOUL
THE LADY FROM SHANGHAI
CALL NORTHSIDE 777

1948

RED RIVER
THE RED SHOES
BICYCLE THIEVES
ABBOTT & COSTELLO MEET FRANKENSTEIN
A FOREIGN AFFAIR
THE EARTH TREMBLES
LETTER FROM AN UNKNOWN WOMAN
FORT APACHE

1949

JOUR DE FÊTE
WHITE HEAT
THE THIRD MAN
ON THE TOWN
KIND HEARTS AND CORONETS
ADAM'S RIB
ORPHÉE

1950

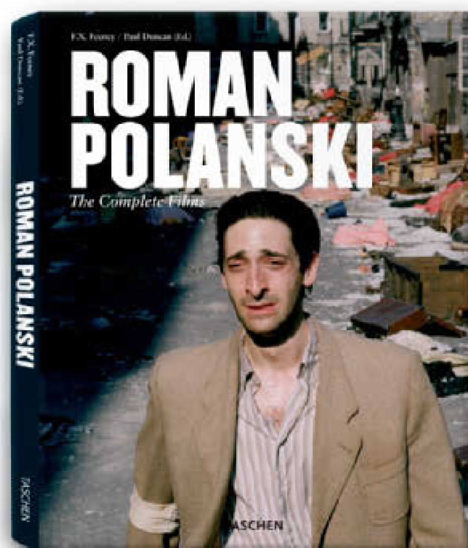
WINCHESTER '73
ALL ABOUT EVE
RASHOMON
CINDERELLA
THE YOUNG AND THE DAMNED
THE GUNFIGHTER
LA RONDE
BROKEN ARROW
SUNSET BOULEVARD

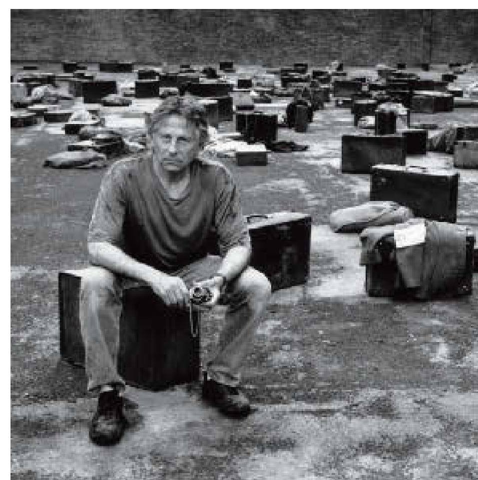
"...this hernia-inducing tome is the ultimate greatest hits album of '70s screen cool, packed full of glossy photos."

—*Total Film,* London, on *Movies of the 70s*

ing and dependable reference series for film fans' libraries." —*Empire Magazine,* London, on *the Movies* series

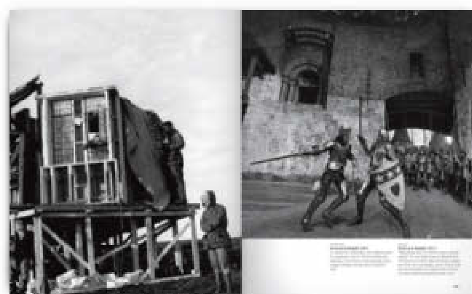
Finding beauty in a cruel world





Roman Polanski on the set of The Pianist *(2002)*
Photo © Guy Ferrandis/H&K

“I like shadows in movies. I don’t like them in life.”
—Roman Polanski











“Les bons plans de TASCHEN. C’est l’iconographie qui frappe dans la nouvelle collection lancée par TASCHEN… En plus de la bio du réalisateur, chaque volume propose biblio et filmographie complète.”
—*Télérama*, Paris, on the *Film* series

ROMAN POLANSKI
F.X. Feeney / Ed. Paul Duncan / Flexi-cover,
format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
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Roman Polanski’s ability to wring laughter from the most degrading heartbreaks will carry the same wealth of healthy shocks in a hundred years. He creates a macabre beauty to be wooed by and wondered at. But behind the laughter and the beauty is the ghostly truth that Polanski was orphaned by the Nazis and wandered Poland alone from age 9 to 13. Consider the isolated intensity that bridges *Knife in the Water*, *Cul de Sac*, *Rosemary’s Baby*, *Chinatown*, *Death and the Maiden* and his Oscar-winning masterpiece *The Pianist*. In each, the omniscient viewpoint feels “childlike” in the least innocent sense: we listen and watch, ever-wary; the truth of what’s been hidden, or is being planned in secret, is always a matter of life and death; one’s survival (even within the playful confines of a fantasy) depends on not missing so much as one detail. This book has been made with full access to Roman Polanski’s archives.

The author: **F.X. Feeney** is a screenwriter and critic based in Los Angeles. His film credits include *The Big Brass Ring*, based on a story by Orson Welles, and *Frankenstein Unbound*, directed by Roger Corman, whilst his reviews have appeared in *L.A. Weekly* and other publications. F.X. will also write the TASCHEN book on Michael Mann, soon to be published.

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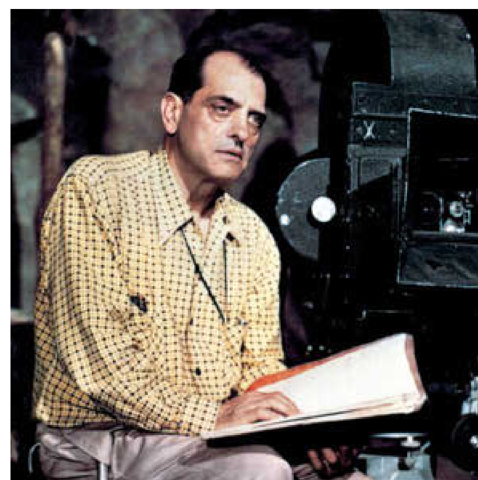
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Luis Buñuel on the set of The Adventures of Robinson Crusoe
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After an audacious Parisian showing of *Un Chien Andalou* in 1929 (Buñuel carried stones in his pockets in case he needed them to fend off the audience), Buñuel's subsequent career in Spain (*Las Hurdes*), Hollywood and Mexico (*Los Olvidados*, *Robinson Crusoe*, *Él*, *Nazarin*) before returning to France *(Diary of a Chambermaid*, *Belle de jour*, *The Discreet Charm of the Bourgeoisie*, *That Obscure Object of Desire*), showed that the only subjects he cared to make films about were the three that are never supposed to be discussed in polite society: sex, religion, and politics.

This book was made with full access to Luis Buñuel's archives.

The author: **Bill Krohn** is the author of *Hitchcock at Work*. He also co-directed, -produced and -wrote *It's All True: Based on an Unseen Film* by Orson Welles. Bill Krohn has been the Los Angeles correspondent for the legendary French film magazine *Cahiers du Cinéma* since 1978. He also reviews films for *The Economist*.

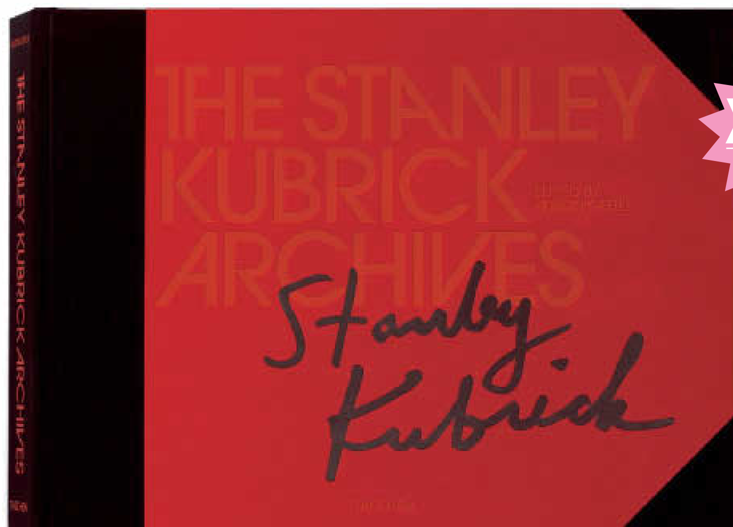




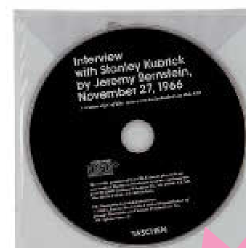



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Opposite: *Stanley Kubrick on the set of A Clockwork Orange*
Photo © Courtesy of The Stanley Kubrick Estate









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The editor: **Alison Castle** received a BA in philosophy from Columbia University and an MA in photography and film from New York University (NYU/International Center of Photography masters program). Castle also edited TASCHEN's *Some Like it Hot*. She lives in Paris, home of the world's best cinemas.

Made in close cooperation with Kubrick's widow Christiane, her brother Jan Harlan (Kubrick's executive producer on his last four films), and the Stanley Kubrick Estate.

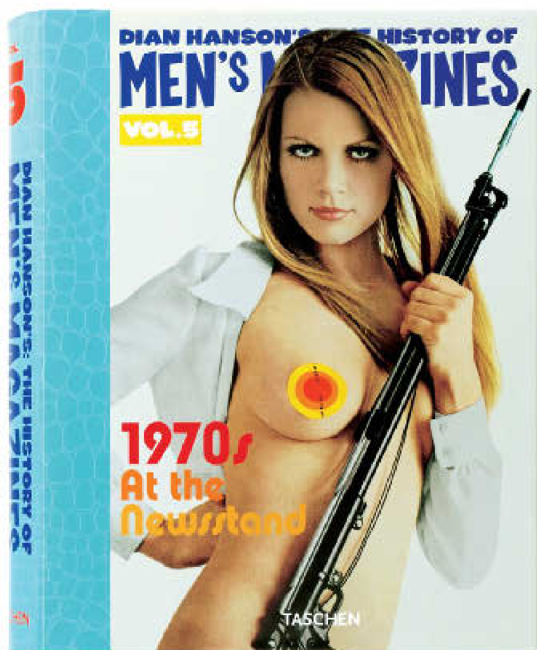
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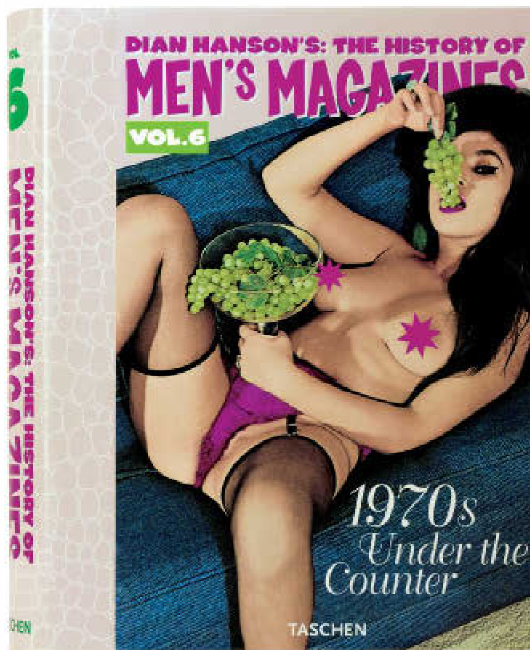


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TASCHEN's sex editor Dian Hanson by Helmut Newton, 1999
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Vol. 5: 1970s At the Newsstand

As Volumes 3 and 4 covered different aspects of the 1960s, Volumes 5 and 6 showcase the two sides of 1970s men's magazines. In Volume 5 we explore newsstand magazines gathered from around the world. See the effects of the Sexual Revolution in Germany, England, France, North and South America, Japan, Hong Kong, and Italy. Read profiles of *Hustler* publisher Larry Flynt and *Screw*'s Al Goldstein, and of lesser known, but no less fascinating characters like Peter Wolff, hippie genius of the True Sex genre, and gun-toting Myron Fass, last of the pulp-pushers. See the evolutionary end-stage of sex humor magazines, the overflowing abundance of big breast titles, the emergence of swinging as lifestyle and publishing niche, the curious phenomenon of reader-written erotica, more funny, amazing and confounding ads from the magazines' back pages and cap it all with the 70s' top five covergirls (and one coverboy).

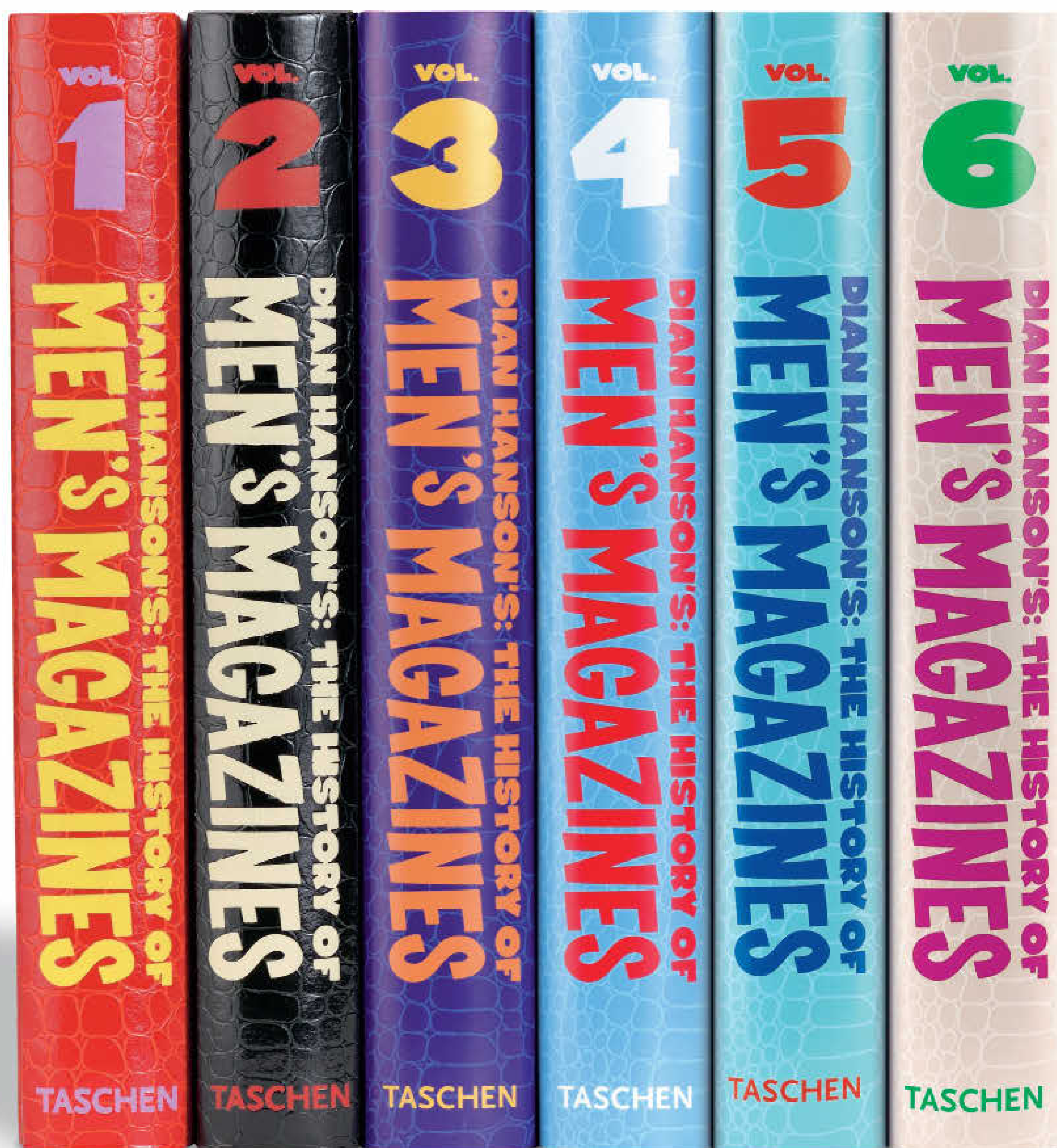
Vol. 6: 1970s Under the Counter

Volume 6, the final word in this encyclopedic series, is reserved for the most daring and extreme edges of the publishing field. In the late 1960s adult bookstores and sex shops spread across Northern Europe and North America to house an increasingly explicit crop of magazines resulting from the international sexual revolution. Magazines sold on the newsstand had to conform to mass taste and morality, but in the sex shops the only limits were imagination. In the 1970s, drunk on freedom, editors' imaginations ran wild. Come peek inside the sex shops of Denmark, Sweden, Germany, Holland and the US to see what liberation really meant. Read about Berth Milton, the man who toppled Sweden's obscenity laws with his magazine *Private*; the Danish Theander brothers whose motto was "The First, The Biggest, The Most Pornographic"; Reuben Sturman, founding father of Southern California's vast sex industry; John Sutcliffe, who made gasmasks sexy with his *Atomage* magazine; and worst film director Ed Wood Jr.'s secret and surprising men's magazines.

Volumes 5 and 6 each contain 460 full color pages of covers and magazine interiors and 20+ chapters of information-rich text, and together they form a complete overview of men's magazine publishing of the 1970s. With Volumes 1 through 4 these two books complete the six-volume set of *Dian Hanson's: The History of Men's Magazines*.

The author: **Dian Hanson** is a twenty-five-year veteran of men's magazine publishing. She began her career at Puritan Magazine in 1976 and went on to edit a variety of titles, including *Partner*, *Oui*, *Hooker*, *Outlaw Biker*, and *Juggs* magazines. In 1987 she took over the 1960s title *Leg Show* and transformed it into the world's best-selling fetish publication. Most recently, she authored TASCHEN's *Terryworld* and *Tom of Finland: The Comic Collection.*

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Lessons in lust

Open your notebooks, sharpen your pencils, and get ready for a history lesson like none you've ever experienced. Yes, that's right: you're about to learn everything you could ever want to know about the world history of men's magazines—not sports, not fashion, not hunting or fishing or how to build a birdhouse in ten easy steps, but those titillating periodicals embracing the subject dearest to all heterosexual men's hearts and other organs: the undraped female form. A twenty-five-year veteran of the genre, former men's magazine editor Dian Hanson traces its development from 1900 to 1980 in **six** massive and informative volumes.

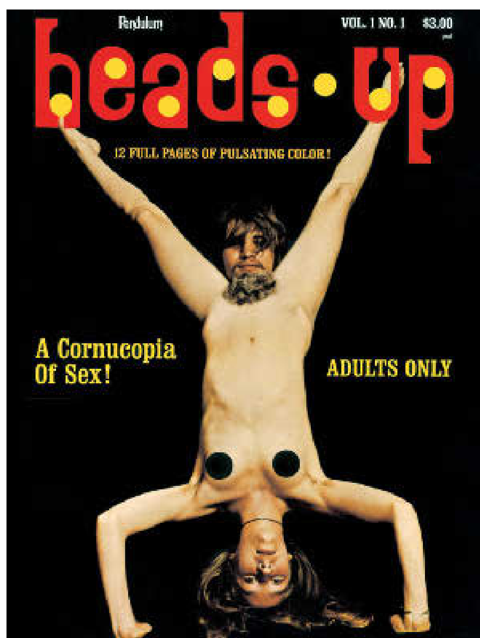
Volume 1 explores the period from 1900, when sexy magazines first started to appear in France and Germany, through the decades of subterfuge and censorship up to the great global change wrought by WW II. Along the way the USA, England, Argentina, and many other countries join the publishing fun. **Volume 2** starts in the post-war period of the 1940s when the US surged ahead in magazine production while the rest of the world rebuilt and recovered, and ends in 1957 when censorship at last began to ease. Volumes 3 and 4 cover the short but crucial transformation period of 1958 to 1967: ten years in which the world and its men's magazines changed out of all recognition to anything that had come before. **Volume 3** begins with the redefinition of American obscenity laws and follows the flowering of mass distribution, or newsstand, men's magazines around the world. **Volume 4** traces the roots of "special interest" and under-the-counter publications during this same period, ending with the Scandinavian sexual/social revolution that resulted in the repeal of all obscenity laws for most of Northern Europe. Finally, in the upcoming Volumes 5 and 6 you'll find the years 1968 to 1980: the post-sexual revolution era of sudden publishing freedom. **Volume 5** covers the newsstands of the world, showing everything from homemade hippie 'zines to periodicals for big bottom fanciers. **Volume 6**, the final word in this encyclopedic series, is reserved for the most daring and extreme edges of the publishing field. Here you'll peek inside the adult bookstores of Denmark, Sweden, Germany, the US and Japan to see what sexual freedom really meant.

Each volume contains over 400 full-color pages of magazine covers and interiors with well-researched text profiling important publishers and artists, individual magazines, and specialty magazine categories. While each hardcover volume is an instant collectable on its own, it is also vital to the completion of Dian Hanson's: *The History of Men's Magazines* six-volume set.

these historical compendiums of men's periodicals." —*Arena*, London, on *The History of Men's Magazines*

Welcome to Pornotopia

By Dian Hanson



1967 was the year men's magazines became pornography. Prior to that, there were pinup magazines and adventure magazines, art-photo magazines, nudist magazines, girlie titles and risqué titles, over-the-counter and under-the-counter, top shelf and bottom shelf, spicy, saucy, sparkling and speedy titles. But the day Berth Milton Sr. walked into a session of Swedish Parliament with photos of actual sexual intercourse and announced he was going to publish them in his magazine *Private*, pornography was born. In most halls of government, Milton would have been tossed out, but Sweden's Parliament had grown increasingly liberal since the end of World War II, and its members reportedly encouraged him to publish and see what would happen. The result was the end of Swedish obscenity laws.

The day Berth Milton Sr. walked into Swedish Parliament with photos of actual sexual intercourse, pornography was born.

Denmark followed. As in Sweden, the Danish had no adult-publishing industry at all before 1957, when a younger, more liberal government allowed the country to move swiftly into supplying the whole of Europe with softcore pornography. When Sweden advanced to hardcore, the Danish government mounted a brief resistance, then scrapped its own obscenity laws in 1968. In 1970, Holland became the third European country to remove all restrictions against the production of pornography for sale to consenting adults. West Germany began the process of dismantling its laws that same year, with final legislation passing in 1975.

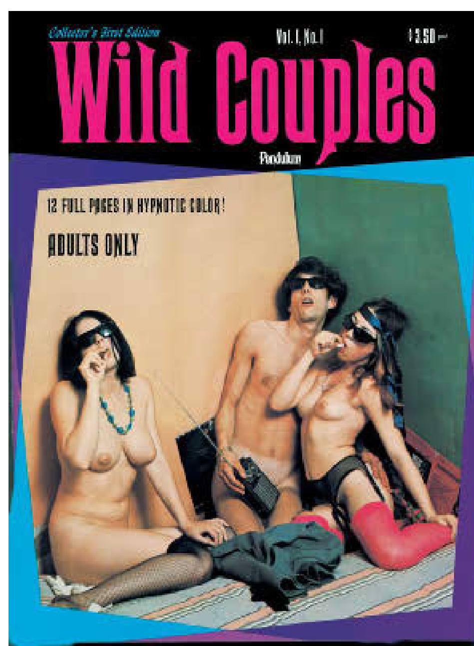
The effect of all this on the rest of the world was predictable; countries either toughened laws in defense against the new menace from Northern Europe or relaxed their own obscenity prohibitions. Given the times, most relaxed. In the US, President Lyndon Baines Johnson appointed the Commission on Obscenity and Pornography in 1968 to study the issue and make recommendations for changes in America's laws. The commission's report was handed to a new president in 1970, the recently elected Richard M. Nixon, with these conclusions:

"The commission recommends that federal, state and local legislation prohibiting the sale, exhibition, or distribution of sexual materials to consenting adults should be repealed…The Commission believes that there is no warrant for continued governmental interference with the full freedom of adults to obtain, read or view whatever material they wish…"

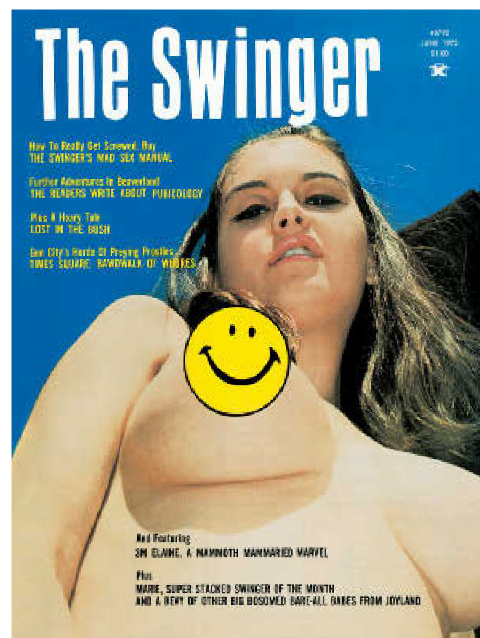
Ordinary men would enter windowless buildings possibly occupied by criminals if that's what it took to acquire pornography.

Nixon received the Report on September 30. On October 10, in a quickly convened session, the US Senate voted 60 to 5 to reject the report's conclusions and recommendations. The rejection came as no surprise, but if Nixon hoped to suppress the report by rejecting it so swiftly he was sorely disappointed. Within a month, the 700 dry and clinical pages with accompanying charts and graphs were released in book form and became a best-seller across America.

There's a good chance most Americans had never seen examples of "adults only" material in 1970, since this was available only in "adult" bookstores, but the commission's reporting, including information about adult bookstores,



undoubtedly helped popularize more explicit pornography. Newsstand men's magazines would also see rapid growth through the 70s, but it was in the bookstores, where men could finally find magazines to satisfy the most obscure tastes, that the real boom took place. This in spite of the fact that, as the report so elegantly put it, "There is some evidence that the retail 'adult bookstore' business…tends to involve individuals who have had considerable experience with being arrested." The commission thought this unsavory company would keep adult bookstores from gaining wide acceptance, but the 70s taught us that ordinary men, by the hundreds of thousands, would brave bad neighborhoods and enter windowless cinderblock buildings possibly occupied by criminals if that's what it took to acquire pornography. The



Left: *Heads Up, USA, 1969.* **Center:** *Wild Couples, USA, 1969.* **Right:** *The Swinger, USA, 1972.*

commission offered these seekers a slight consolation concerning the criminal tendencies of bookstore proprietors when they noted there wasn't enough money to be made in pornography to interest organized crime. They reached that conclusion in 1969. In 1979 there was clearly enough money in pornography to interest even the most finicky criminal element.

In Germany, a sensible, middle-aged woman, Beate Uhse, owned the largest string of adult bookstores.

In Northern Europe sex shops operated solidly within the law. Berth Milton Sr. occupied a position in Sweden roughly equivalent to Hugh Hefner, leading a high-profile, sybaritic lifestyle, though his magazine *Private* exclusively published hardcore pornography.

Over in Denmark, Color Climax Corporation, under the direction of brothers Jens and Peter Theander, produced hardcore from a vast factory complex with cool precision.

In Germany, a sensible, middle-aged woman, Beate Uhse, owned the largest string of adult bookstores and helped produce the hardcore pornography to stock them.

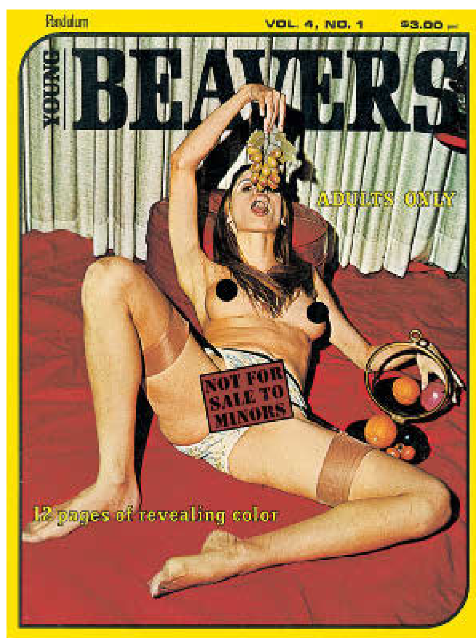
England operated under the Obscene Publications Act, where, as in America, there was no official definition of what was legal, allowing the authorities to prosecute at whim. Still, censorship was declining at a rapid rate.

In Southern Europe, most countries answered to the Vatican, so there could be no official acceptance of pornography, but by 1970 Italy was seeing strong growth in unsanctioned sex magazines.

Japan staged a crackdown on men's magazines in the 1960s, in response to an upsurge in the 50s, then rebounded by tripling magazine production in the 70s. By 1980 Japan was asserting itself in earnest, defining a national pornographic profile of bondage and schoolgirl-fetish magazines. Hong Kong was Japan's Asian competitor, with a less quirky, more Western product.

 "Dian Hanson's exhaustive, wonderfully illustrated exploration of the 'girlie





In devoutly Catholic Latin America, there was little relaxation of the censorship laws. Fortunately the US was near, and her borders proved highly permeable to the flow of men's magazines.

***

How did all this change come about in a space of four to five years? Why was the world so receptive to sex once the Swedes made their move? People tell me it was because of the Sexual Revolution, but what triggered that?
Common knowledge is that following World War II, in Europe and the US, there was a powerful yearning for the healing of domestic regularity. In America, the instinct was particularly strong, perhaps because Americans weren't burdened with rebuilding a country like most Europeans. Young American women became baby machines, and birth rates soared. Vast suburban developments were constructed to accommodate the "baby boom," and here the young wives and their children stayed day after day while their husbands went off to work in the city. Inevitably, domestic bliss wore thin. It was this dissatisfaction with a life that revolved around home, husband and childbearing that inspired suburban mom Betty Friedan to write *The Feminine Mystique* in 1963. That the book sold three million copies said there were a lot of other women seeking more from life than fluffy diapers and a better floor wax. One of those things was sex.

Many feminists in 1970 were pro-sex and prime movers in the Sexual Revolution.

Alfred Kinsey's *Sexual Behavior in the Human Female* started the dialogue on female sexuality in 1953. Following Kinsey came a spate of sexologists, some serious, some less so, including R.E.L. Masters, W.H. Masters and Gini Johnson, Phyllis and Eberhard Kronhausen, Dr. John Money and Dr. David Reuben, all with books repeating the new mantra that sex was not just for reproduction, that it was intended to be enjoyed for its own sake by both men and women. When the birth control pill was introduced in 1960, there was even less reason to deny oneself abundant sexual pleasure, and when a safe method for performing abortion was invented in Hungary later that same year, the seeds of both the Feminist Movement and the Sexual Revolution were sown.
Younger readers might be surprised that many feminists in 1970 were pro-sex and prime movers in the Sexual Revolution. Being sex-positive meant the right to control reproduction and the right to orgasms divorced from reproduction. This attitude was launched with Friedan in 1963 and reached critical mass in 1970 with Germaine Greer's *The Female Eunuch*. Overall, feminism looked pretty good to a lot of guys in 1970, because while these women were clearly angry with them for some reason, the talk kept coming back to sex. Greer was especially emphatic on the sexual issue, and to further confuse men—and indeed women—following the publication of *Eunuch*, Greer was an editor for the European underground-porn magazine *Suck*. Here she famously provided the magazine with photos of herself so explicit that one giddy reader gushed in the subsequent edition, "Ah! Ah Germaine Greer's Arsehole!!!" Granted, on the page facing this letter she was tendering her resignation because, apparently, the arsehole photo referred to was not the one she'd specified to be printed, and she was fed up with the male editors doing things like printing the full text of her resignation with an even bigger arsehole photo. But this is beside the point; when Ms Greer equated pornography with revolution, intended or not, she tied the feminist to the hippy movement and inspired a legion of young pornographers.

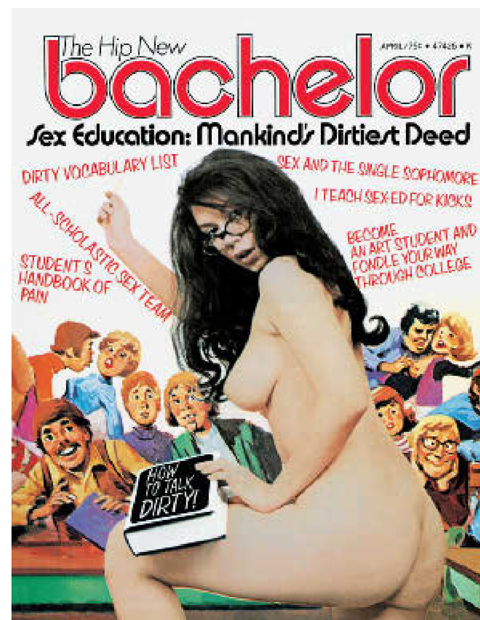
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If Betty Friedan represented the frustrated housewives of mid-60s America, we hippies represented her sons and daughters. Spoiled from birth as the center of a postwar domestic universe, the world looked to us like a big playpen inviting endless sensual adventure. We saw no sense to our parent's striving, having no memories of war or want. Sure, some hippies got into politics and Eastern religion, but most of us were there for the sex and drugs and irresponsibility.

Sex was cool, groovy, irrefuseable in 1970, and even those who railed against hippy decadence were more than happy to tag along for the free love. When *Deep Throat* debuted in 1972, it was the times as much as Linda Lovelace's unique talent that brought Jack Nicholson, Truman Capote, Nora Ephron and my own parents to the theater. And have we forgotten that Linda's first interview was for *Women's Wear Daily*, where the reporter justified the odd choice of subjects by saying, "The clothes by Royal Fashions are as much a part of the script as anything else"?

The 1970s were that rarest of times when men and women came close to agreeing about sex.

In short, the 1970s were that rarest of times in history when men and women came close to agreeing about sex. Lust was in vogue, promiscuity was in fashion, porn was the new big thing. Of course AIDS was just over the horizon, but who could see that far through rose-colored glasses?
The artifacts of this happy excess are collected here. Men's magazines from the 1970s, no matter where they were made, showed a humor and abandon missing in every other decade. If looking at the magazines on these pages makes you wish you'd been there to experience it all firsthand, my collecting was successful.



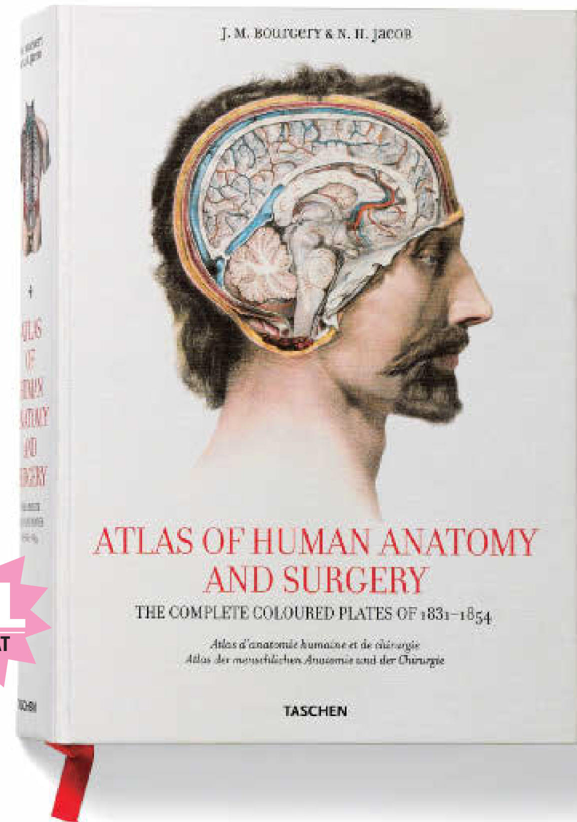
Today, men's magazines are in serious decline, an endangered species of publishing. First video, then the Internet, then satellite television and now DVDs threaten to render men's magazines obsolete. Electronic nudes are clearly the wave of the erotic future, but for many of us an ephemeral image on a computer screen will never match the thrill of paper, of a beauty you can hold in your hands, tuck in your back pocket or hoard away for the pleasure of future generations.
It's the hoarders of men's magazines who made this book possible; and the hoarders to whom it's dedicated. Keep the paper, Baby!

Left: *Fun, USA, 1976.* **Center:** *Young Beavers, USA, 1970.* **Right:** *Bachelor, USA, 1972.*

Opposite: *Compression of the arteries of head and neck*

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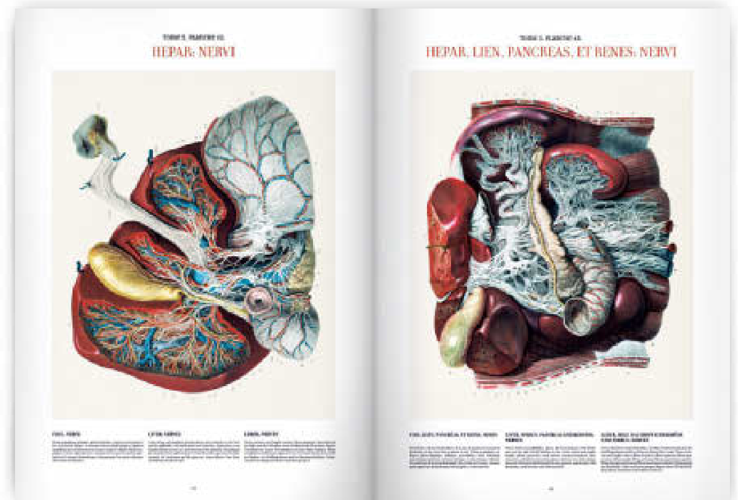
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The authors: **Jean-Marie Le Minor**, doctor of medicine (MD), has been assistant professor of anatomy at the Louis Pasteur University in Strasbourg since 1990, radiologist at the University Hospitals in Strasbourg, member of the governing board of the Société Française d'Histoire de la Médecine, Laureat of the Académie Nationale de Médecine (Paris, 2003), and officer of the Ordre des Arts et des Lettres (French Ministry of Culture).
Henri Sick, doctor of medicine (MD), was professor of anatomy at the Louis Pasteur University in Strasbourg from 1972 to 2003 and director of the Institute of Normal Anatomy from 1994 to 2003. He is an officer of the Ordre des Palmes Académiques (French Ministry of Education) and the author of several books on sectional anatomy as well as numerous scientific articles.



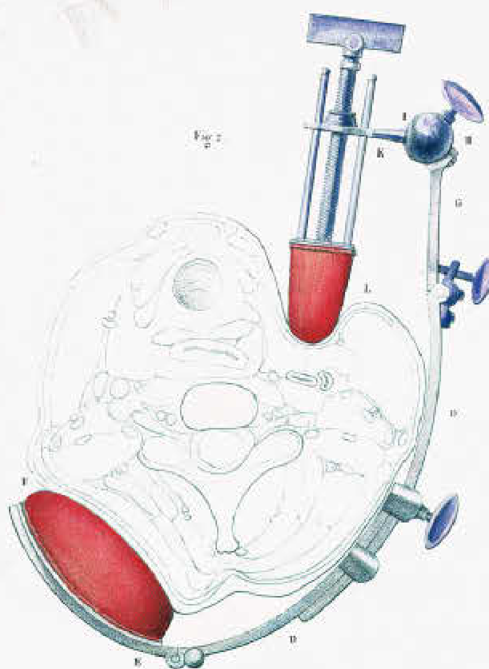


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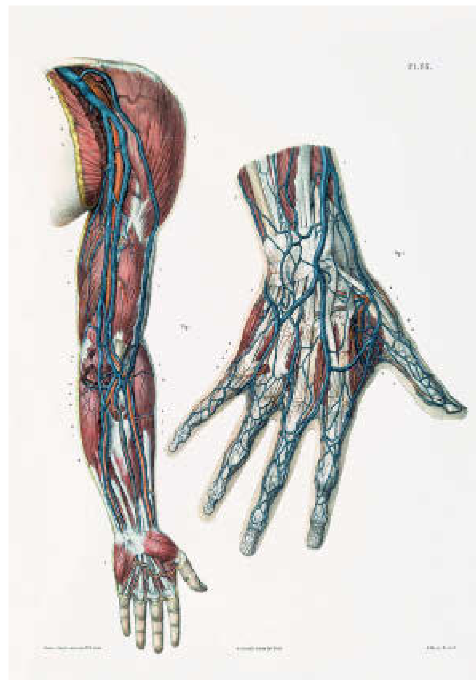
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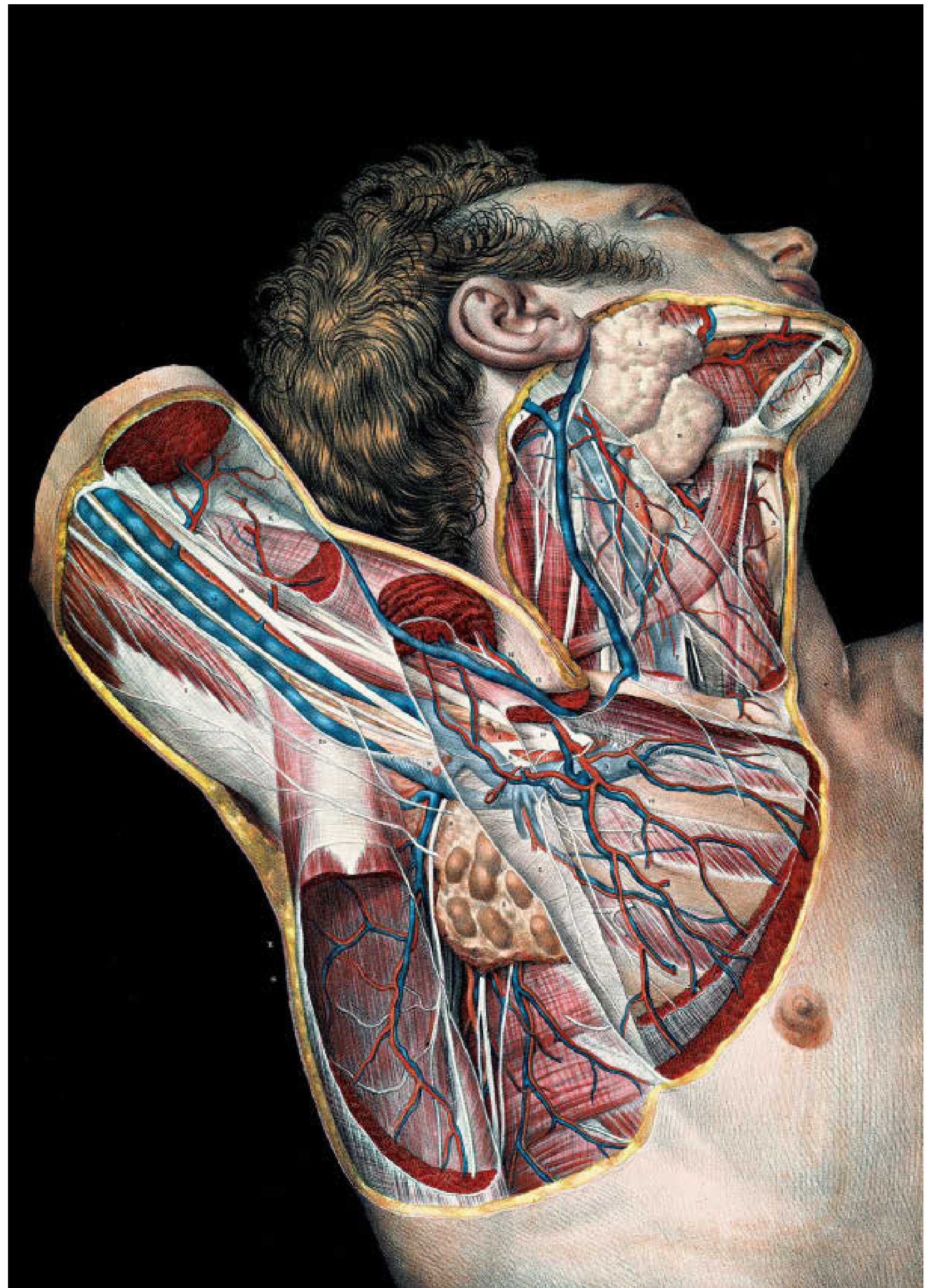
A MONUMENTAL WORK OF THE 19TH CENTURY

Anatomical knowledge was for a long time limited to data gathered from the dissection of animals by Galen (c. 130–c. 200), a Greek physician who practised in Pergamon and Rome, and whose influence was considerable right up until the 16th century. In the Middle Ages, the only work on anatomy truly worthy of the name was that of Mondino dei Luzzi (c. 1275–1326), written in 1319 and titled *Anathomia*; taking up the data of Galen, he made some interesting observations on the basis of human dissections he had undertaken in 1315. These works were disseminated in the form of manuscript copies and were very sparsely illustrated. With the invention of printing by Johann Genfleisch, alias Gutenberg (pre-1397–1468) in about 1450, the dissemination of knowledge was to increase by leaps and bounds. The so-called *incunabula,* in other words works printed before 1500, include the first edition of the *Anathomia* of dei Luzzi, printed in 1478. The anatomical drawings of Leonardo da Vinci (1452–1519), 228 hand-drawn plates of incredible scientific quality, occupy a very marginal place, because they were never edited and were ignored by the scholars of the day. Published for the first time in 1898, they had no impact on the development of the subject. In 1543 the work by André Vésale (1514–1564), *De humani corporis fabrica*, was published in Basle; it is indisputably the most outstanding book in the whole history of anatomy both in respect of its concept and of its aesthetic qualities. The publication of this work represented a veritable scientific revolution, providing a new vision of Man by replacing Galen's speculative studies and his extrapolations from animal anatomy by systematic dissections of the human body. Vésale's work comprises 25 superb plates separate from the text, and numerous figures within the text, all of them woodcuts, probably the work of Jan Stephan von Calcar, who belonged to Titian's circle. This book, of which a second improved edition appeared in 1555, and which went through several more, had a considerable impact and was copied by numerous authors. It would henceforth no longer be possible to think of anatomy without illustrations. Among the most outstanding anatomical works of the 16th century, we might mention that by Charles Estienne (c.1504–1564), *De dissectione partium corporis humani*, which was published in Paris in 1545, comprising 62 woodcut plates and numerous vignettes in the text. For the 17th century, we should mention the work of Giulio Casserio alias Julius Casserius (c.1550–1616), *Tabulae anatomicae*, published posthumously in Venice in 1627 with 97 copperplate engravings by Francesco Valesio after Odoardo Fialetti, a painter in Tintoretto's circle. In the 18th century, numerous outstanding works on anatomy illustrated with copperplate engravings appeared, but often they were confined to some specialized aspect of the subject. We should mention the extraordinary works printed in color by Jacques Fabien Gautier d'Agoty (1710–1785), in part in collaboration with the surgeon J. F. Duverney: *Myologie complette en couleur et grandeur naturelle*, with 20 plates (Paris, 1746), *Anatomie de la tête*, with 8 plates (Paris, 1748), *Anatomie générale des viscères et de la névrologie, angéologie et ostéologie du corps humain*, with 18 plates (Paris, 1754), and *Exposition anatomique de la structure du corps humain*, with 20 plates (Marseilles, 1759). The *Complete treatise of human anatomy* by J.M. Bourgery and N.H. Jacob, while joining a long list of illustrated works, at the same time represents one of the most remarkable works in the whole history of anatomy, and in any case is the most outstanding to be published in the 19th century.





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JEAN MARC BOURGERY: THE MAN BEHIND THE MASTERWORK

Jean Marc Bourgery, born in Orléans on 27 May, 1797, was the son of Marc Claude Bourgery, haberdasher, and Madeleine Marthe Delaboulaye. Bourgery chose to study medicine. In 1815, he also enrolled to attend the course of the famous naturalist Jean Baptiste de Lamarck (1744–1829), then professor at the Museum of Natural History in Paris. Following the internship competition, Bourgery was accepted as an intern at the Hospitals from 1817 to 1820, and in 1819 received the Gold Internship Medal.
At the end of his medical course, Bourgery did not take his doctorate, apparently because of a lack of funds, and instead served as medical officer at the copper foundries in Romilly-sur-Seine (Aube department) for several years. In 1827, at the age of 30, Bourgery's career took a decisive turn when he decided to return to Paris. He finally received his doctorate in medicine, for a thesis defended in Paris on 27 August 1827, on circular ligatures of the limbs. In 1830, in collaboration with the illustrator N.H. Jacob, Bourgery established the project for his *Complete treatise of human anatomy,* which was to occupy him for more than 20 years, until his death.

FROM THE PROJECT OF THE "TREATISE" TO THE COMPLETE WORK: A LABOR OF 20 YEARS

The project was, from the start, very ambitious and aimed to be encyclopaedic. The detailed plan had been clearly announced in the introduction of 1830: *When all of it has been published, the work will consist of eight volumes. The first five will deal with descriptive anatomy; the sixth and seventh will contain surgical anatomy and the surgical manual; the eighth will cover general anatomy and philosophical anatomy.*
In 1830, Bourgery had submitted the manuscript of his introduction to the famous Georges Cuvier (1769–1832), who made the following comments: *The work that you undertake, he said to me, is colossal, but it is not impossible. However, you have to know in advance, and believe my long experience, that this work will take you much further than you might think, it will be your life's work. However, as you have conceived this plan and as you envisage it without fear, follow your instincts. The odds are in your favour. You have the firm resolution to do well; you are gifted with a physical strength without which I would advise you against undertaking such a great work, and as a helper for the creation of your figures, you have had the luck of finding in M. Jacob an artist whose talent as an illustrator is seminal in this field. You have the goal and the means. Courage then! And keep right on without letting any obstacle stop you.*
Bourgery's monumental work required a titanic effort; he was the master-builder at all times, writing texts, carrying out remarkable syntheses, and supervising all details. The initial plan was respected and methodically executed, and the course was steadfastly maintained. The unusual traits of Bourgery's character show through across the result of these 20 years' work; he had an unshakable belief in his project, somehow feeling he was invested with a mission, and he was concerned about scientific honesty, accuracy of ideas, and perfection.
For his *Treatise*, Bourgery was not satisfied with a simple compilation. He personally conducted meticulous observations, based on numerous dissections and original anatomical preparations. He particularly devoted himself to the exact study of aspects of morphology which were still neglected, for reasons related to length of observation and methodological difficulty. Bourgery also developed several methods and new approaches in order to solve various questions that had remained in abeyance; in his *Treatise*, he described them systematically and in detail. At all times during his work Bourgery kept himself perfectly informed about recent research. He undertook, for the first time, numerous noteworthy syntheses, in particular on the anatomy of the nervous system and in embryology and organogenesis. But the project that Bourgery aimed for was much more than an encyclopaedic account of morphological observations. He stated: *We hope to be able to show how knowledge of the organism should serve as the basis for ethics, legislation, and political economy.*

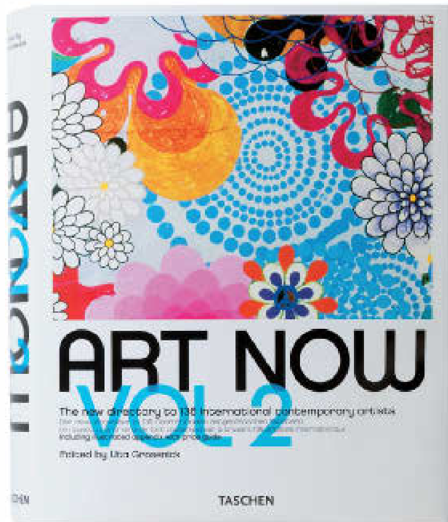
—Jean-Marie Le Minor & Henri Sick

Above: *Typographical and surgical anatomy of the axillary region and the neck* **Opposite: Top:** *Meninges – Overview of the central nervous system* **Bottom: Left:** *Resections of the mandibular bone* **Center:** *Veins of the upper limb*

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ART NOW. VOL. 2
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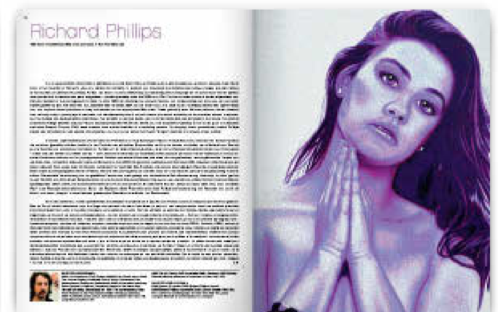
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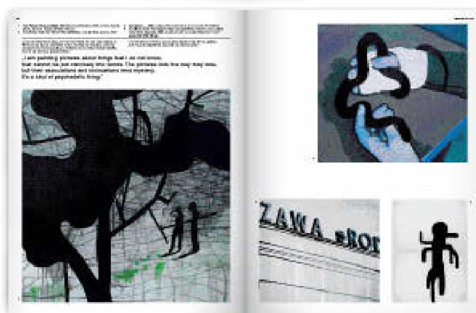
Opposite: *Glenn Brown, Sex, 2003. Oil on panel, 126 x 85.1 cm*













Unless you regularly trawl the Chelsea galleries, hang out at the Tate Modern, peruse the Pompidou, attend every Biennale, and religiously read *Artforum*, you could likely use a primer on the art scene in the world today. Fortunately we've created our second *Art Now* volume to keep art fans abreast of the latest trends and hottest names. Not only will you discover the most important artists in the international art market, you'll also learn how the art scene has changed dramatically in recent years—notably with a return to figurative painting and an increase in political topics. Featuring over 135 artists in A-Z entries, plus a special section about gallery representation and current market prices, *Art Now Vol. 2* is the guide to what's happening and who's who in contemporary art.

The editor: **Uta Grosenick** has worked at the Deichtorhallen in Hamburg and the Bundeskunsthalle in Bonn, and was curator at the Kunstmuseum Wolfsburg. Since 1996, she has been working as a freelance editor and organizer of exhibitions. Her publications include TASCHEN's *Art at the Turn of the Millennium*, *Art Now Vol. 1*, and *Women Artists*.

A-Z artist entries include:
- short biography
- exhibition history and bibliographical information
- images of important recent work

Bonus illustrated appendix features:
- names and contact information of the galleries representing the artists featured
- primary market prices
- the five best auction results

"Skimming through the book is a lot like strolling through



Chelsea, minus the footwork." —*The New York Observer*, New York, on *Art Now. Vol. 1*



CHRISTO AND JEANNE-CLAUDE: THE GATES, CENTRAL PARK, NEW YORK CITY, 1979–2005

Gateway to heaven

February 2005 marked the ephemeral installation of a monumental work of art by Christo and Jeanne-Claude in New York City's Central Park. First conceived in 1979 and rejected by New York City government in 1981, the project was approved by Mayor Michael Bloomberg's administration in 2003. The work of art consisted of 7503 16-foot-high vinyl gates with saffron-colored fabric panels on twenty-three miles of the Park's walkways. Seen from the buildings surrounding the Park, *The Gates* looked like a saffron flowing river, while those walking through them experienced the ambience of a fluid golden ceiling. Financed entirely by Christo and Jeanne-Claude through their C.V.J. Corporation, *The Gates* were assembled and installed by thousands of paid workers. Completed on February 12, 2005, *The Gates* remained in place for sixteen days, after which they were removed and the materials recycled. The work of art was free for all visitors, who continued to use Central Park during the whole process. This historic event provided a memorable and joyous experience for New Yorkers and visitors.

This special collector's volume documents the entire project from conception to realization. Designed by Christo and Jeanne-Claude, with texts by Jonathan Henery and photographs by exclusive photographer Wolfgang Volz, this limited-edition volume is the ultimate book object for fans and collectors who want a lasting and unique souvenir of this remarkable work of art.

Christo and Jeanne-Claude, both born on June 13, 1935, have been working in collaboration since 1961. Previous large-scale projects include *Wrapped Coast, Australia, 1968–69*, *Valley Curtain, Grand Hogback, Rifle, Colorado, 1970–72*, *Running Fence, Sonoma and Marin Counties, California*, *1972–76*, *Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980–83*, *The Pont Neuf Wrapped, Paris*, *1975–85*, *The Umbrellas, Japan–USA, 1984–91*, *Wrapped Reichstag, Berlin, 1971–95*, *Wrapped Trees, Riehen, Switzerland*, *1997–98*.

Wolfgang Volz has been working with Christo and Jeanne-Claude since 1971 and was project director (with Roland Specker) for *Wrapped Reichstag* and (with Josy Kraft) for *Wrapped Trees* and he was in charge of *The Wall, 13,000 Oil Barrels, 1999*. He is the exclusive photographer of Christo and Jeanne-Claude's works. This close collaboration has resulted in many books and more than 300 exhibitions in museums and galleries around the world. Wolfgang Volz and his wife and partner, Sylvia Volz, live and work in Düsseldorf, Germany. **Jonathan William Henery** is the son of Jeanne-Claude's sister, Joyce May Henery. In 1993, he received a Bachelor of Arts from Fordham University. He is a musician and has been Jeanne Claude's full-time assistant since 1996.

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Photo © Wolfgang Volz

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Christo, Jeanne-Claude and author Jonathan Henery choosing images from more than 60,000 photographs by Wolfgang Volz. *Photo © André Grossmann*

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THE GATES, CENTRAL PARK, NEW YORK CITY, 1979–2005

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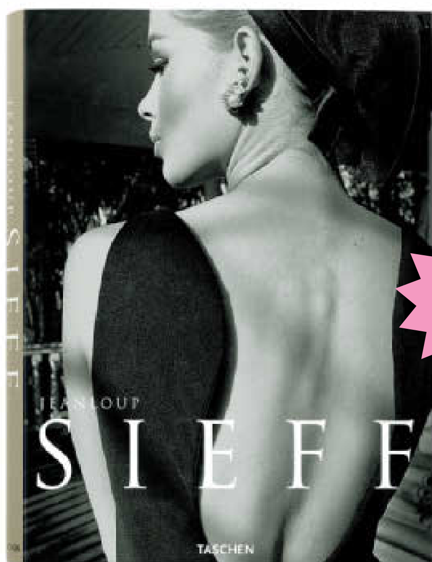
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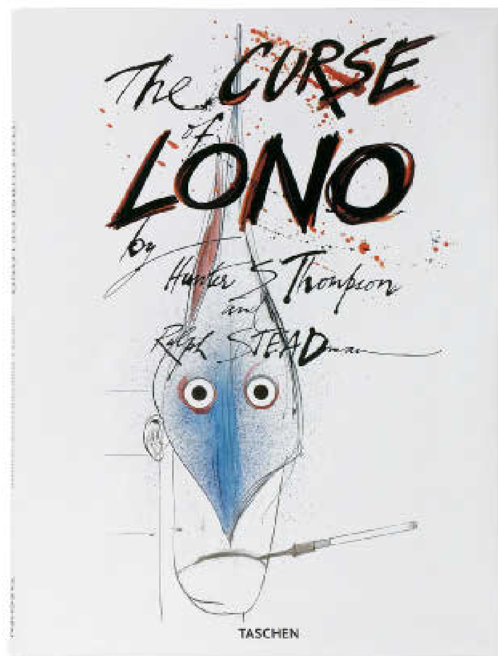
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From left to right: Playboy Beauty Shauna Sands, Hunter S. Thompson and Playboy Cyber Girl Lana Kinnear, Sean Penn and Benicio Del Toro at the TASCHEN Store Los Angeles book signing, 2004



"The books just arrived on our doorstop. They are FABULOUS!! You guys are the best!" —*Ralph Steadman*





The Curse of Lono is to Hawaii what *Fear and Loathing* was to Las Vegas: the crazy tales of a journalist's "coverage" of a news event that ends up being a wild ride to the dark side of Americana.

Originally published in 1983, *Curse* features all of the zany, hallucinogenic wordplay and feral artwork for which the Hunter S. Thompson/Ralph Steadman duo became known and loved. This curious book, considered an oddity among Hunter's œuvre, was long out of print, prompting collectors to search high and low for an original copy. TASCHEN's signed, limited edition sold out before the book even hit the stores, but this unlimited version, in a different, smaller format, makes *The Curse of Lono* accessible to everyone.

The author: Legendary author **Hunter S. Thompson** (1937–2005) developed a style of writing about American life and politics that was so acerbic and over-the-top, it earned its own nickname: "gonzo journalism." His magazine articles and books—of which he penned nearly a dozen, including *Hell's Angels*, *The Rum Diary*, *Songs for the Doomed*, *The Great Shark Hunt*, and the monumental *Fear and Loathing in Las Vegas*—influenced a generation of writers and established his voice as an essential part of America's socio-political fabric. Portrayed on the silver screen by Bill Murray (*Where the Buffalo Roam*, 1980) and Johnny Depp (*Fear and Loathing in Las Vegas*, 1998), Thompson was a wild character whose persona was inseparable from his often semi-autobiographical writing. True to his image, he once said, "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me."

The illustrator: **Ralph Steadman** is best known for his collaborations with Hunter S. Thompson. He is also a print-maker (his prints include a series of etchings on writers from William Shakespeare to William Burroughs). His own books include the lives of Sigmund Freud and Leonardo da Vinci and *The Big I Am*, the story of God.

THE CURSE OF LONO
Hunter S. Thompson, Ralph Steadman / Hardcover, format: 28 x 37.4 mm (11 x 14.7 in.), 208 pp.
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In celebration of PLAYBOY magazine's 50th anniversary, TASCHEN brings you this ultimate PLAYBOY tribute featuring each and every Playmate of the Month since issue number one. Beginning with Marilyn Monroe herself and including such favorites as Pamela Anderson, Anna Nicole Smith, and Jenny McCarthy, this chronological look at the history of PLAYBOY centerfolds includes photos of the Playmates as well as updated personal information about their lives to this day—just enough to spark your memory or pique your interest and surely leaving you yearning for more….

Hugh Marston Hefner was born in Chicago on April 9, 1926. The first issue of PLAYBOY magazine, featuring the now-famous calendar photo of Marilyn Monroe, was produced in 1953 on a kitchen table in his South Side apartment. PLAYBOY grew at a phenomenal rate and by the end of the decade, the magazine was selling more than a million copies a month. At the start of the 60s, Hef began to live out the "Good Life" depicted in the pages of his publication. He hosted a popular syndicated television show called "Playboy's Penthouse", purchased the PLAYBOY MANSION, and opened the first Playboy Club on the Near North Side of Chicago. Throughout the 60s, Hef and PLAYBOY became what Chicago columnist Bob Greene has called "a force of nature." Hef wrote an extended series of editorials titled "The Playboy Philosophy", that championed the rights of the individual and challenged the country's heritage of puritan repression. By 1971, when PLAYBOY ENTERPRISES went public, the magazine was selling 7 million copies a month and there were 23 Playboy Clubs, resorts, hotels and casinos with more than 900,000 members worldwide. Hef established a second residence in Los Angeles, which quickly became known as PLAYBOY MANSION WEST, and in 1975 decided to settle there permanently. In 1980, Hef oversaw the reconstruction of the Hollywood sign (then in serious disrepair) and was honored with a star on the Hollywood walk of fame for his efforts.
Since the mid-80s, daughter Christie Hefner has served as Chairman and Chief Executive Officer of PLAYBOY ENTERPRISES, but Hef continues to serve as the magazine's editor-in-chief, plays a key role in determining the path of PLAYBOY ENTERPRISES, and directs other areas of the corporation, including cable television and video production.

The author: Before her retirement from the magazine in August 1992, **Gretchen Edgren** was a Senior Editor of PLAYBOY. In that capacity, she assigned, edited and supervised several sections of the magazine, and as a PLAYBOY writer, she also interviewed a number of noted figures, including Erica Jong and Clint Eastwood. Since her retirement, Edgren has been a PLAYBOY Contributing Editor.







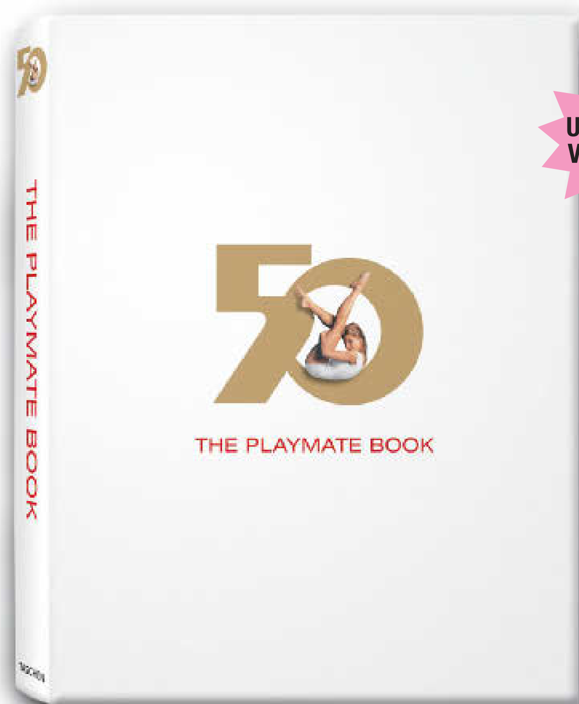
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Bottom: *Miss January 1998, Heather Kozar*

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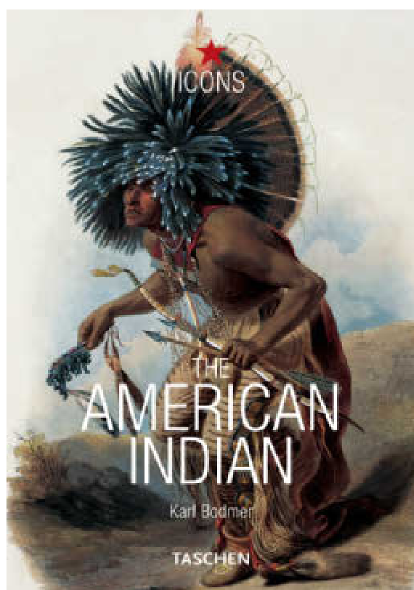
Playmate 50th anniversary tribute



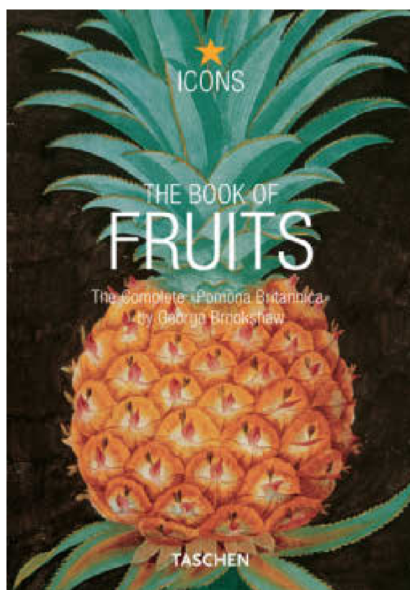
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Photos by Barbara & René Stoeltie
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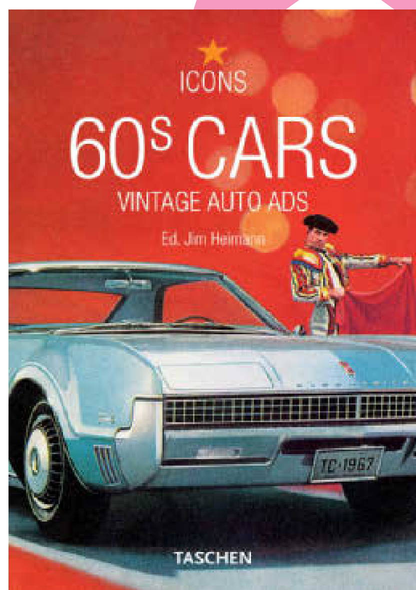
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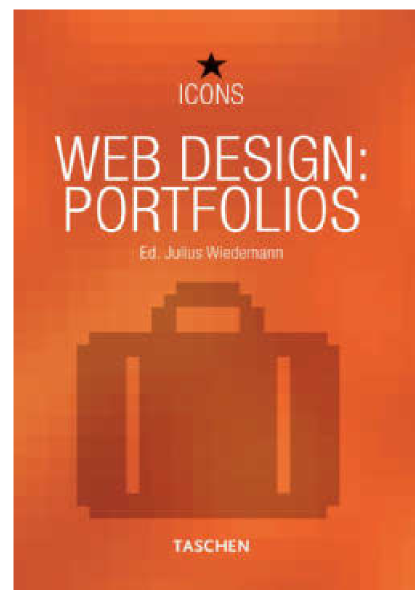
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The web's hottest design teams
Edited by Julius Wiedemann
Who are today's most innovative and successful interactive agencies? Who are the teams creating cutting-edge websites for clients such as Coca Cola, Nike, Adidas, and BMW? For anyone who wants to know who's who in the world of web design, this is the guide to get. Over 90 of the coolest design studios from over 30 countries are profiled herein, complete with examples of recent work, contact information, lists of awards, and favorite tools (such as Flash, HTML, XML, etc.).

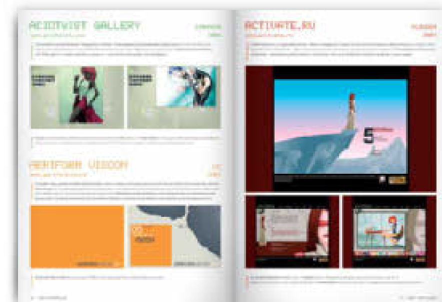
WEB DESIGN: PORTFOLIOS
Avant-garde graphics from around the globe
Edited by Julius Wiedemann
We've been trawling the web looking for the most interesting and well-designed portfolios—of designers, photographers, artists, illustrators, and motion graphic pros—to profile the creators working behind the scenes. With designers hailing from 33 countries, from the United States to Croatia to Japan, this selection of portfolios demonstrates how today's best designers are pushing the limits and experimenting with innovative ways of navigating outside of corporate contexts.

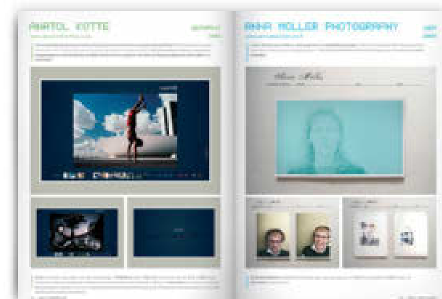












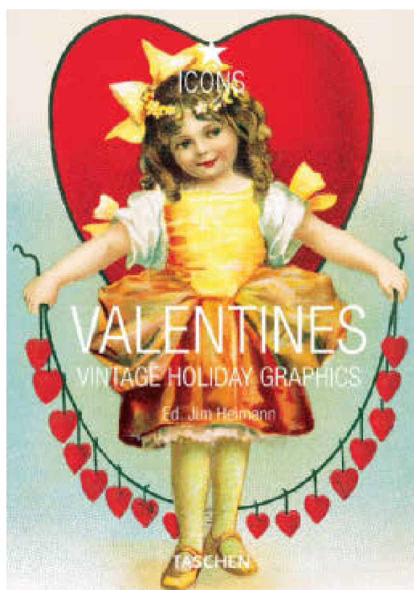
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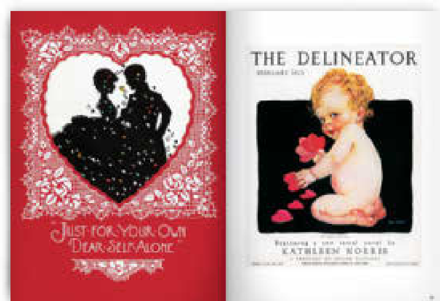
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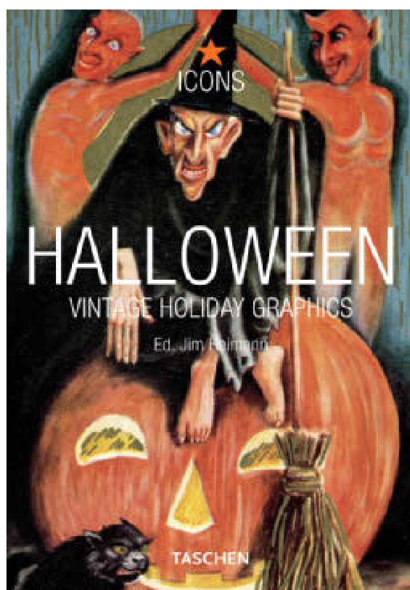
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VALENTINES
Love is in the air
Steven Heller, edited by Jim Heimann
From cards to candy boxes, party favors to ads and more, these classic graphics celebrate the holiday of love during the period from 1900 to the 1960s. You'll find the pun quotient to be delightfully high, exemplified by such gems as a baker exclaiming, "You're surely well 'bread'" and a bullfighter vowing "Bullieve me—I love you!" To put the imagery in context, Steven Heller's introductory essay traces the history of Valentine's Day.



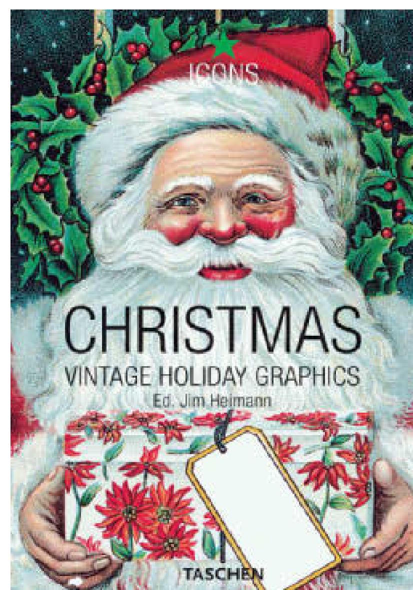




HALLOWEEN
Trick or treat (smell my feet!)
Steven Heller, edited by Jim Heimann
A guaranteed trip down memory lane, this book celebrates All Hallows' Eve in American graphic and print media from the early 1900s to the '60s. Featuring witches, ghouls, ghosts, and jack-o-lanterns, the scariest postcards and decorations, the silliest costumes and candid photos are collected here. With an introduction tracing the unexpected history of Halloween and its traditions, Vintage Halloween is a nostalgic tribute to one of America's favorite holidays.







CHRISTMAS
'Twas the night before Christmas…
Steven Heller, edited by Jim Heimann
Created in 1862 by American political cartoonist Thomas Nast, the white-bearded, red-suited Santa Claus has become synonymous with Christmas itself. This collection of American imagery from the first decades of the 20th century pays homage to Old St. Nick and his familiar cast of characters via vintage graphic and print media such as greeting cards, postcards, ads, decorations, and more. A brief introduction describes the evolution of Santa Claus and the tradition of Christmas.

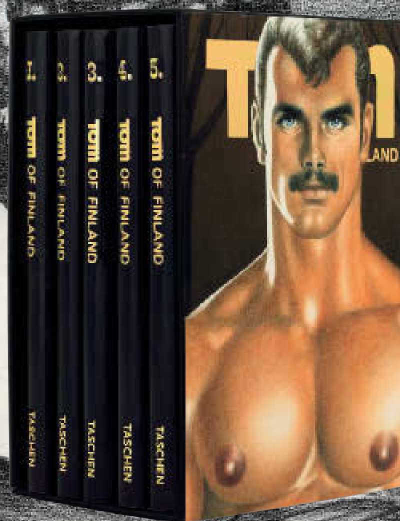




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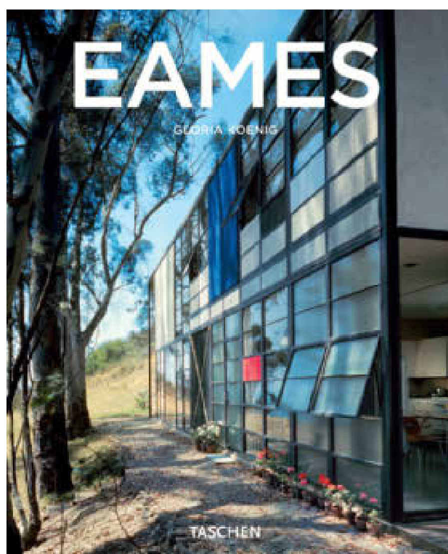
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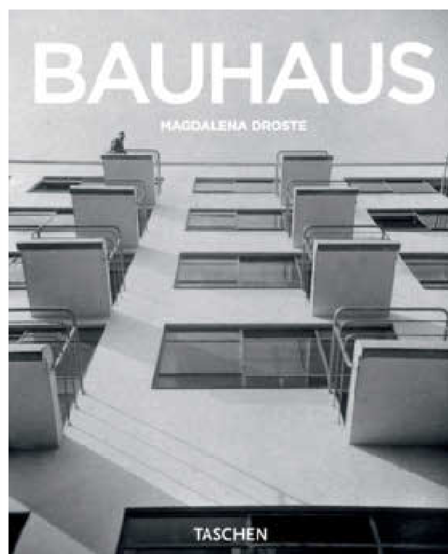


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EAMES
Design's dynamic duo
Gloria Koenig
Nothing says modernist perfection like an Eames design. Though they are best known to the general public for their furniture, the husband and wife duo of Charles and Ray Eames (1907–78 and 1912–88, respectively) were also forerunners in the fields of architecture, industrial design, photography, and film. This book covers all the aspects of their illustrious career, from the earliest furniture experiments and molded plywood designs to the Case Study Houses to their work for Herman Miller and films such as the seminal short, *Powers of Ten*.

BAUHAUS
Functional beauty
Magdalena Droste
Founded in Weimar in 1919, the Bauhaus school developed a revolutionary approach that fused fine art with craftsmanship and engineering in everything from architecture to furniture, typography, and even theater. Originally headed by Walter Gropius, the Bauhaus counted among its members artists and architects such as Paul Klee, Lyonel Feininger, Wassily Kandinsky, László Moholy-Nagy, and Marcel Breuer. In 1930, Ludwig Mies van der Rohe took over as the director, but soon after, in 1933, the Nazi government shut down the school. During its fourteen years of existence, Bauhaus managed to change the faces of art, architecture, and industrial design forever and is still hugely influential today.

SAARINEN
Sculptural structures
Pierluigi Serraino
Eero Saarinen (1910–1961) was one of the 20th century's great visionaries, both in the fields of furniture design (he created the ubiquitous Knoll "Tulip" chairs and tables, for example) and in architecture. Among his greatest accomplishments are monuments that shaped architecture in postwar America and became icons in themselves: Washington D.C.'s Dulles International Airport, the very sculptural and fluid TWA terminal at JFK Airport in New York, and the 630-foot high "Gateway to the West," the Arch of St. Louis. Marrying curves and dynamic forms with a modernist aesthetic, he brought a whole new dimension to architecture.













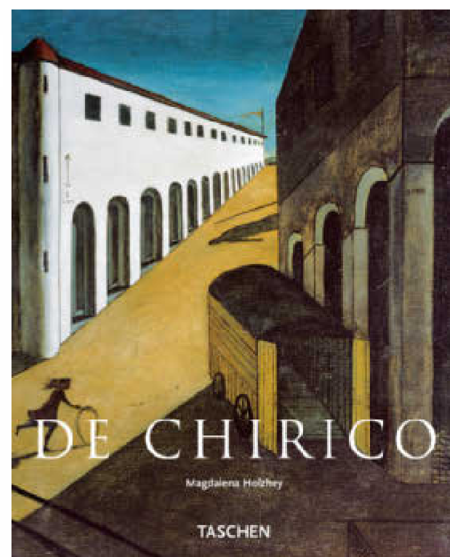
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LAUTNER
Space age architecture
Barbara-Ann Campbell-Lange
American architect John Lautner (1911–1994) is responsible for some of the most original buildings of the space age and, indeed, the 20th century. The residences he designed in the Los Angeles area, including the Chemosphere House and the Silvertop, are synonymous with the hopes and dreams of an entire era. Characterized by sweeping rooflines, glass-paneled walls, and steel beams, his buildings displayed a combination of fantasy and minimalism, often integrating water and incorporating surrounding landscapes. Lautner always placed great importance on the relationship between humans, space, and nature.

CONCEPTUAL ART
Brilliant concepts
Daniel Marzona
This guide to conceptual art traces the issues and concerns of the first generation of artists involved in the foundation of the movement, with an essay exploring the historical basis of conceptual art, its relationship to the dominant aesthetics of the 1960s, namely the modernist theory of Clement Greenberg and his disciples, and the influence of conceptual art on today's art and cultural climate.

Artists featured: Vito Acconci, Art & Language, John Baldessari, Robert Barry, Mel Bochner, Marcel Broodthaers, Stanley Brouwn, Daniel Buren, Victor Burgin, Hanne Darboven, Jan Dibbets, Marcel Duchamp, Gilbert & George, Dan Graham, Hans Haacke, Jenny Holzer, Douglas Huebler, On Kawara, Joseph Kosuth, Louise Lawler, Sol LeWitt, Gordon Matta-Clark, Ana Mendieta, Bruce Nauman, Adrian Piper, Edward Ruscha, Lawrence Weiner, Ian Wilson.

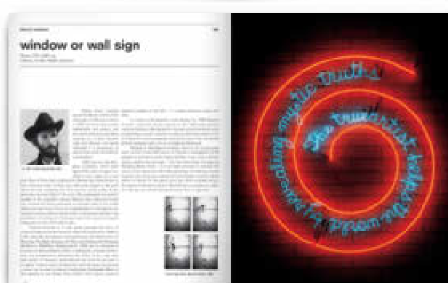
DE CHIRICO
The metaphysical painter
Magdalena Holzey
Greek-born Italian painter Giorgio De Chirico (1888–1978) was hugely influential in the early years of the surrealist movement. His paintings during the teens in Paris, where he moved in 1911, caused such a stir that such important figures as Picasso and Paul Eluard immediately praised them. This phase of his work, which he later termed pittura metafisica (metaphysical painting) was marked by dramatic compositions involving sharp perspectives, striking shadows, geometrical planes, spatial voids, and a general feeling of anxiety and loneliness; the sense of absurdity evoked by the mannequin-like figures in almost nightmarish landscapes seemed to suggest a Freudian expression of the unconscious. After 1930, De Chirico turned to a more classical style of painting and continued in the same vein for the rest of his career; his later work was widely criticized, especially by the Surrealists who had so admired his early paintings.

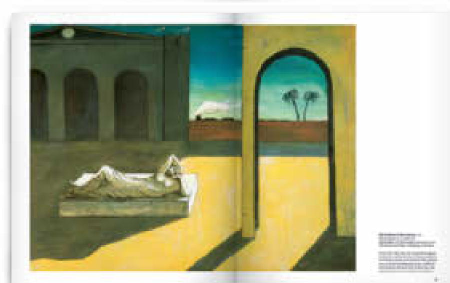




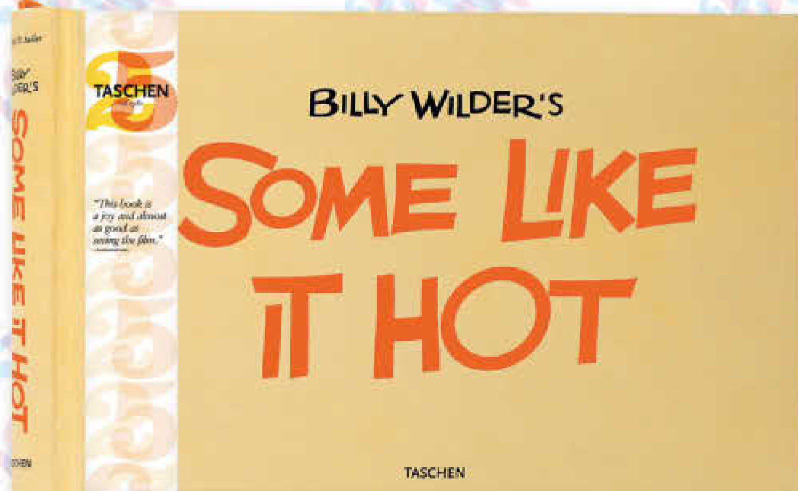




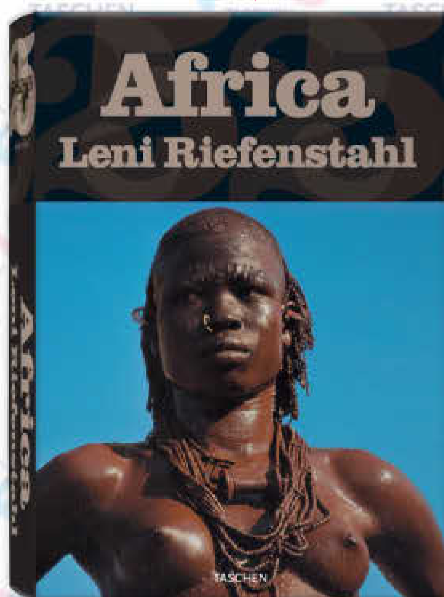




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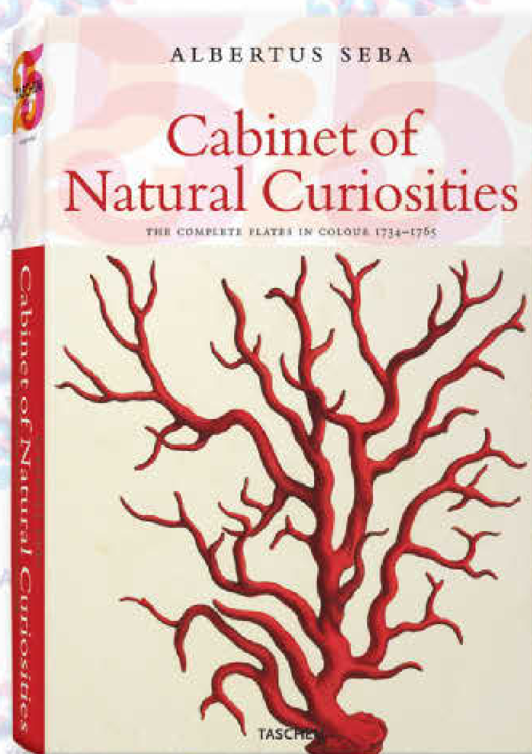


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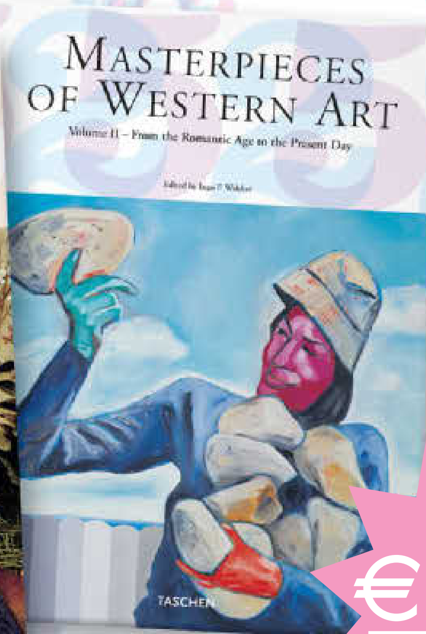
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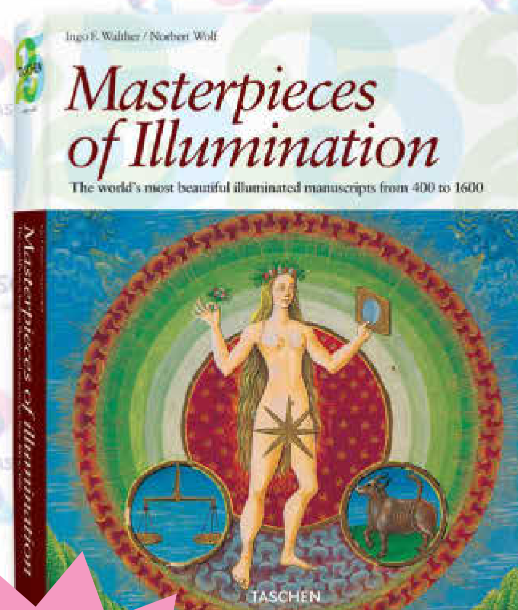


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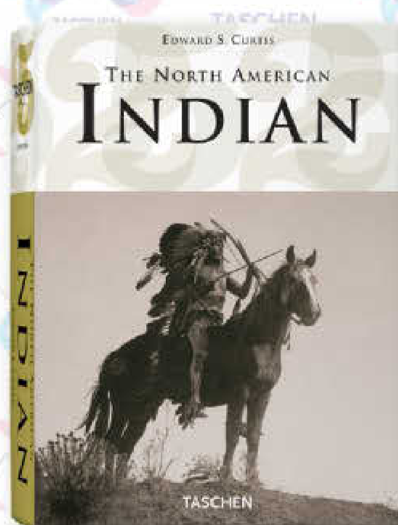


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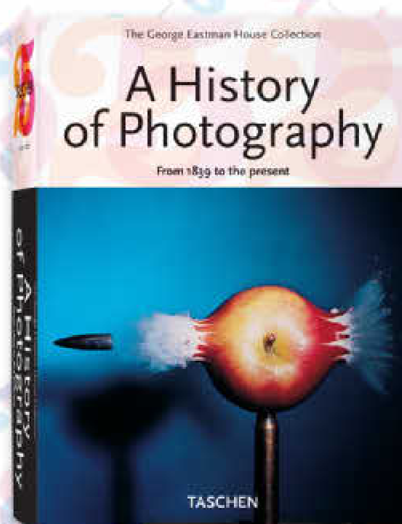
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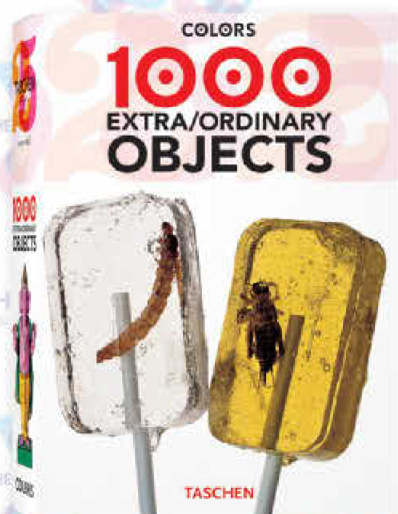
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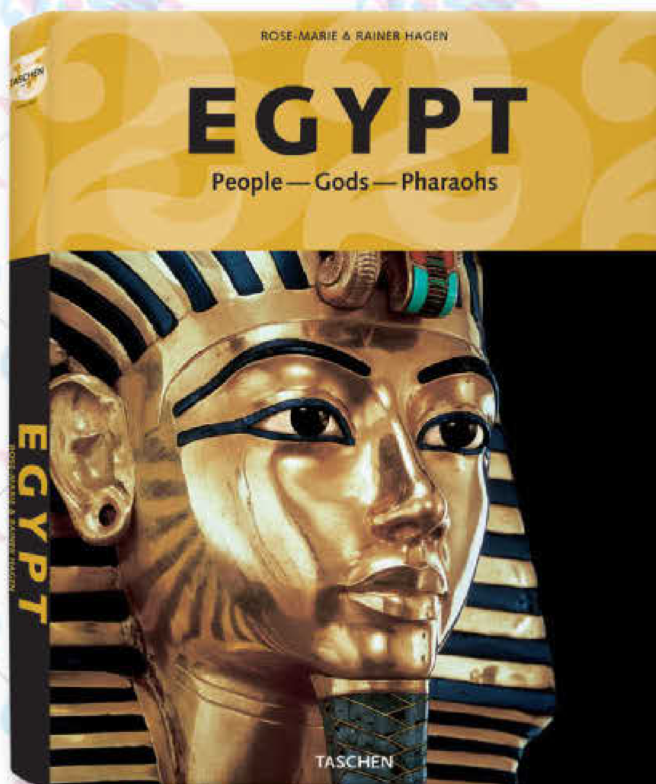
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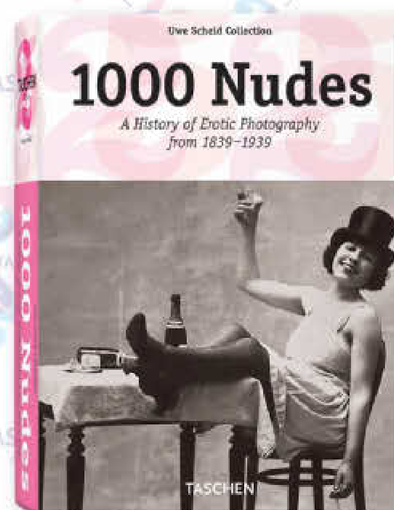
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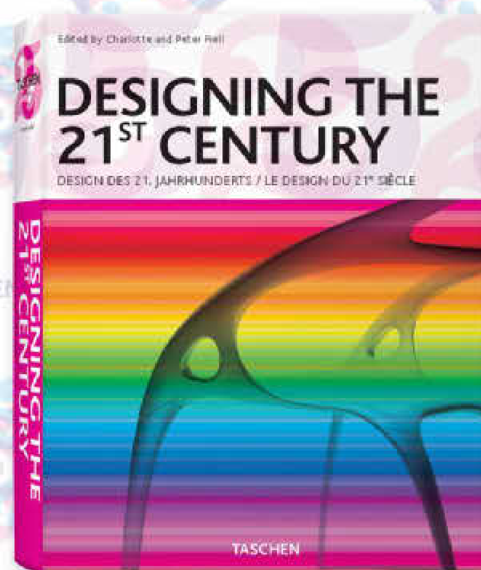
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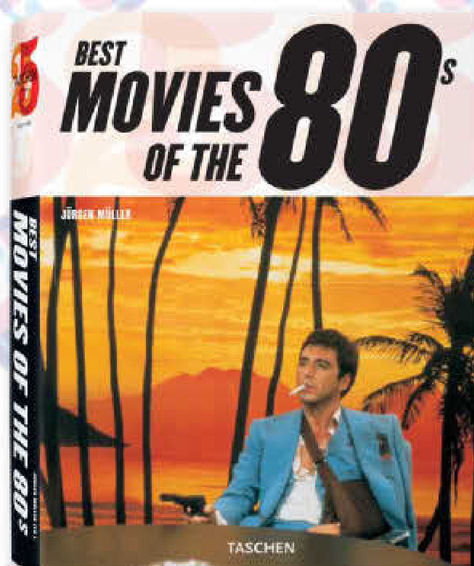


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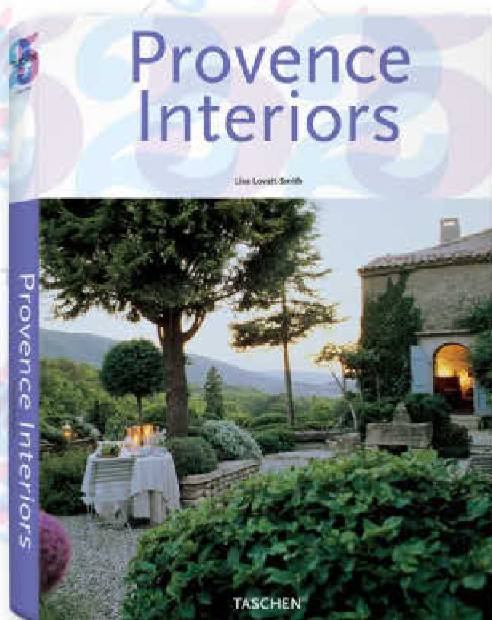
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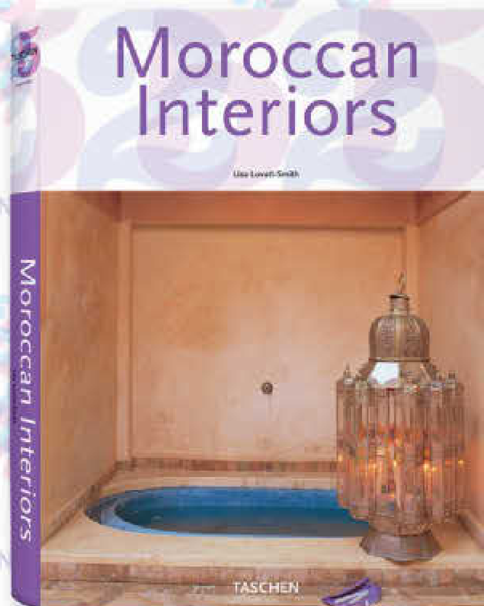
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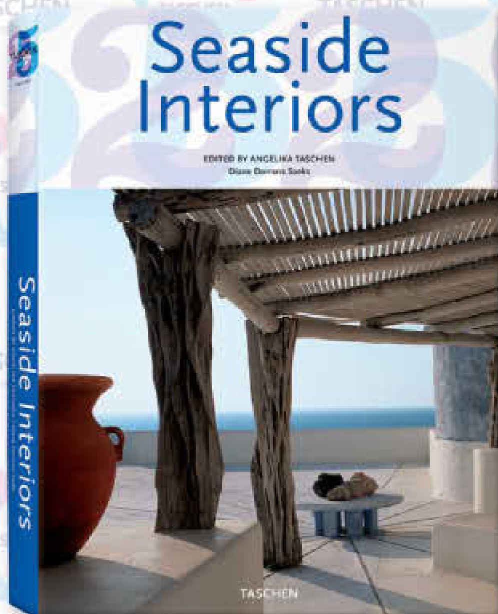


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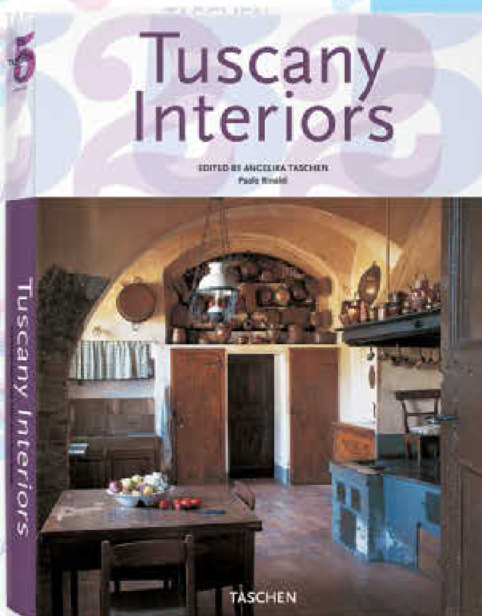
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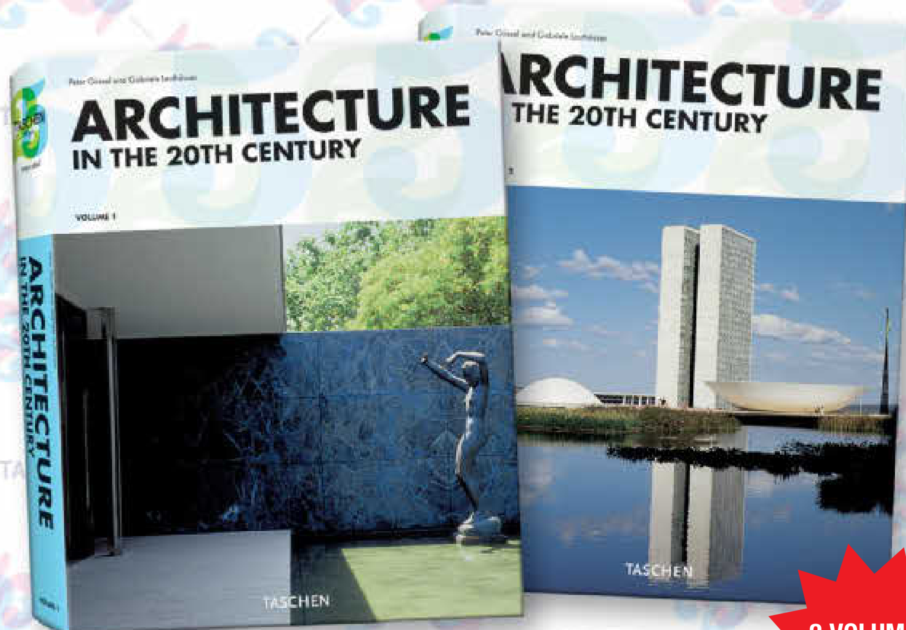
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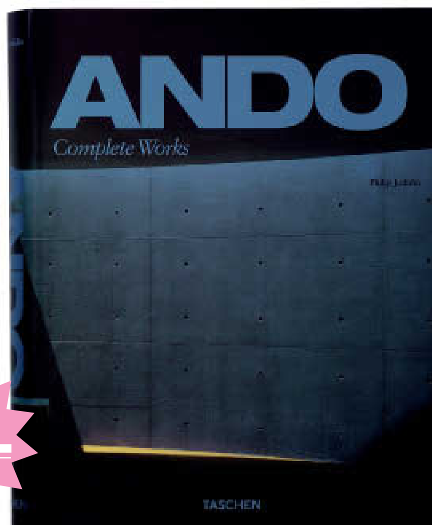


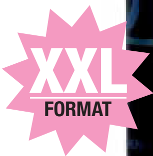
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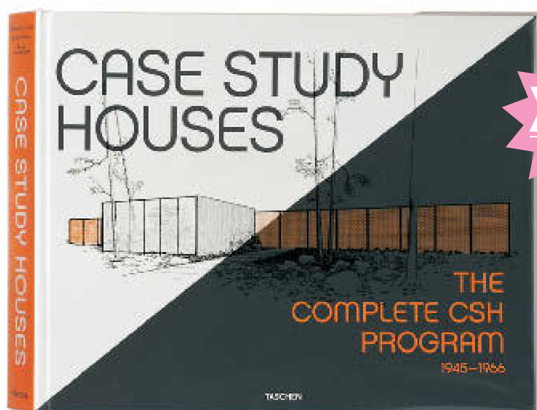
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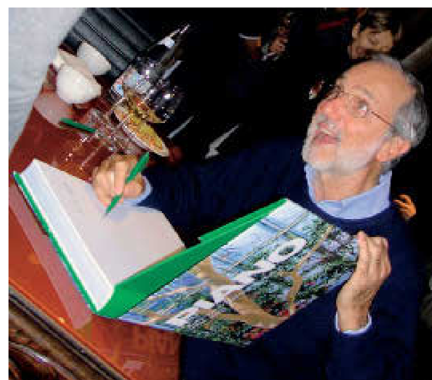


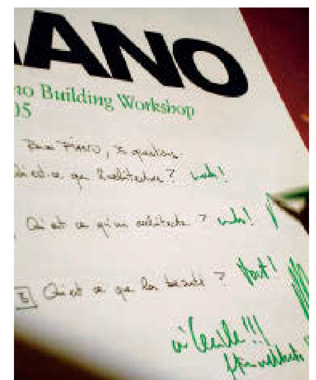
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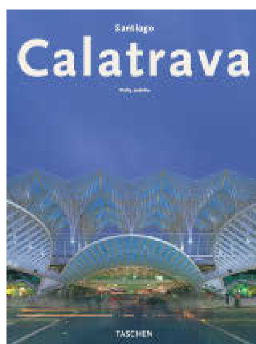
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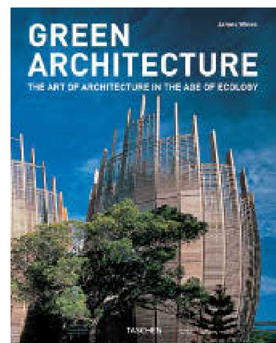
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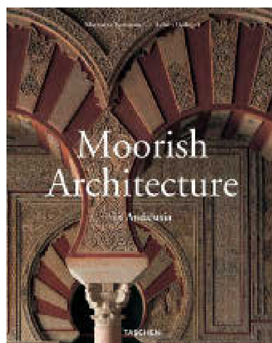
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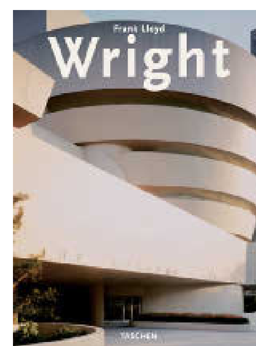
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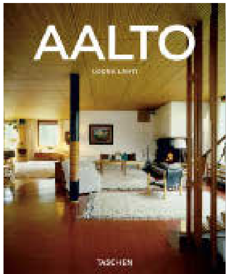
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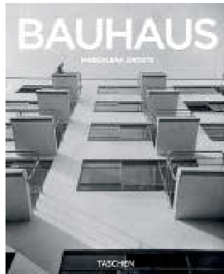
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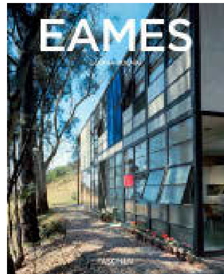


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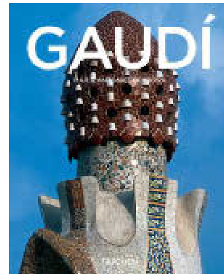
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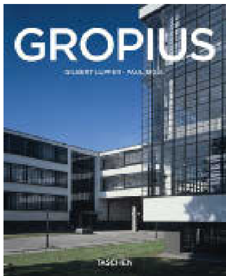


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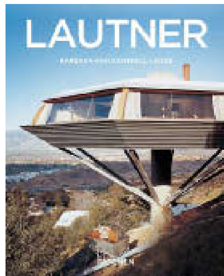
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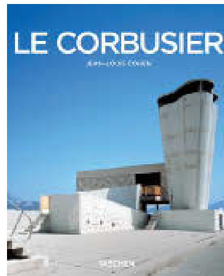


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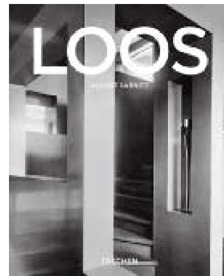


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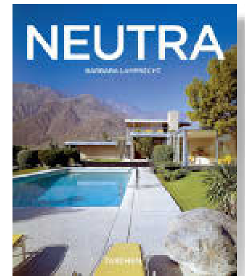
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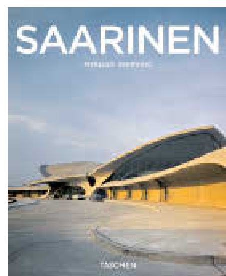
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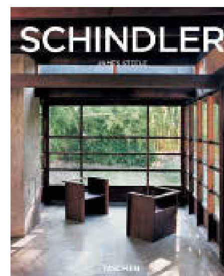


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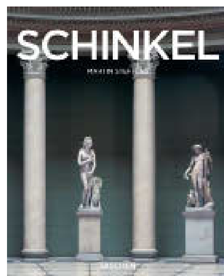
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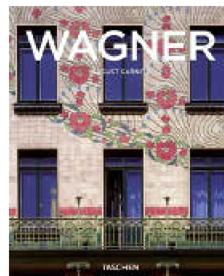
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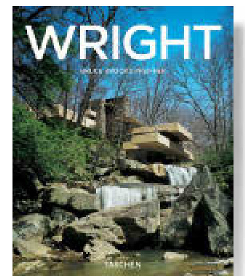
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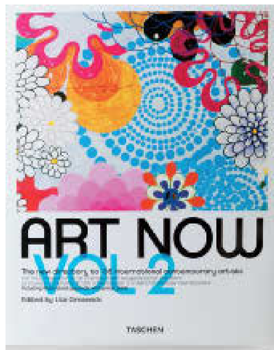
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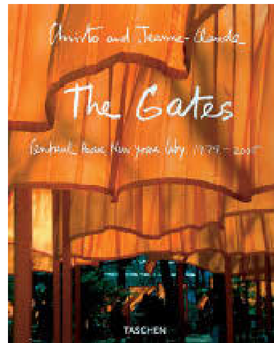
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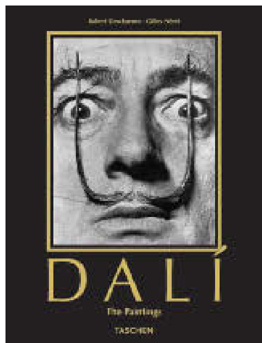
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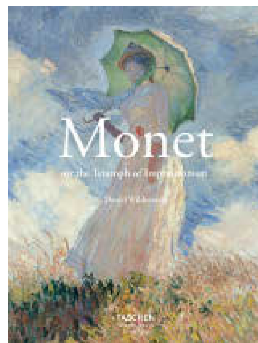
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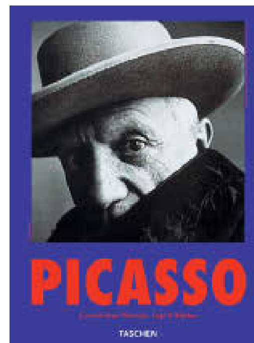
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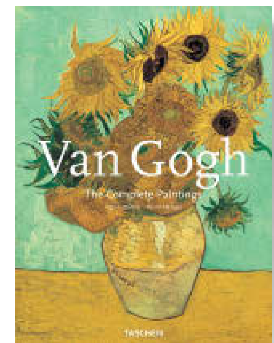
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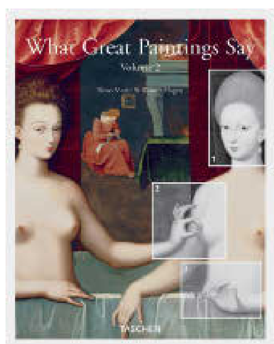
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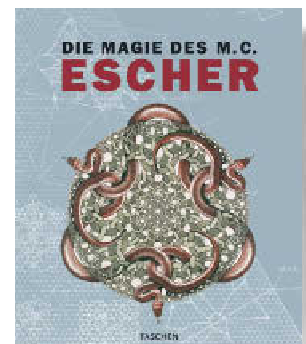


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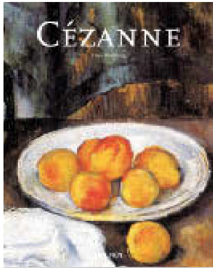


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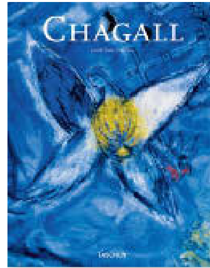
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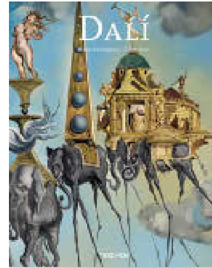
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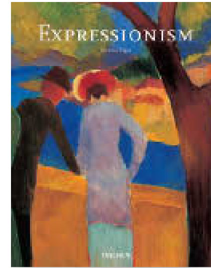
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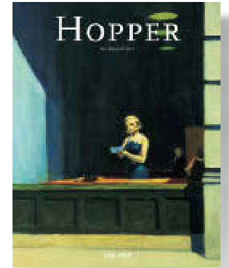
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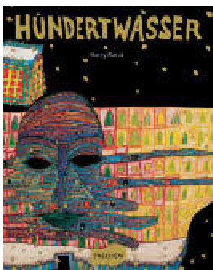
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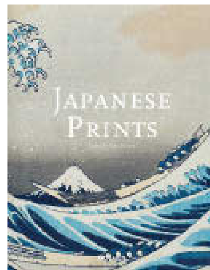
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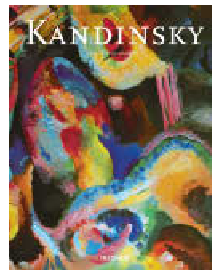
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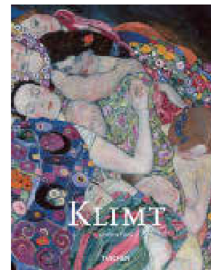
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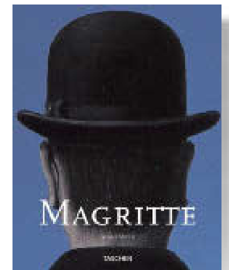
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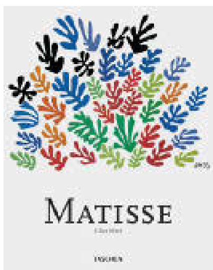
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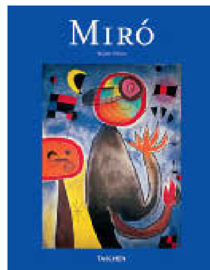
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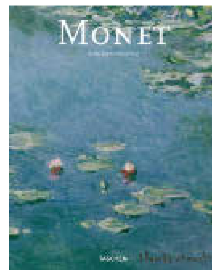
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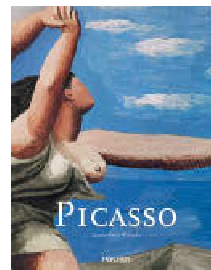
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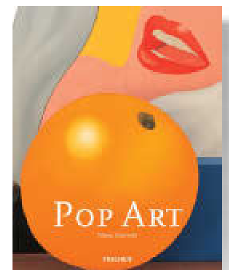
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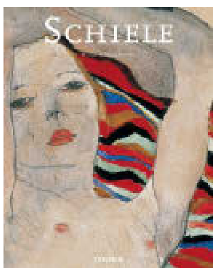
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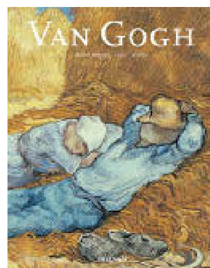
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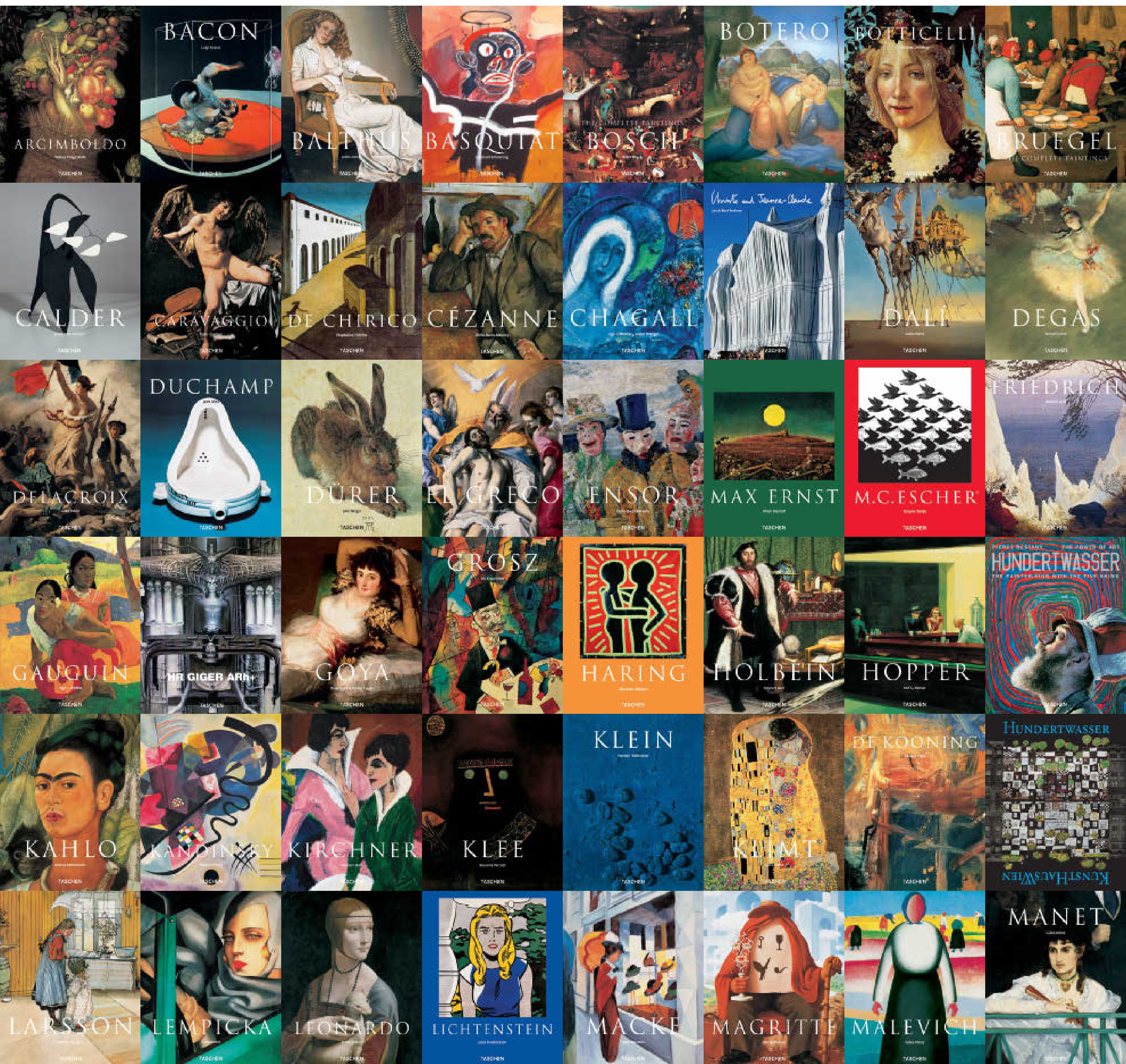
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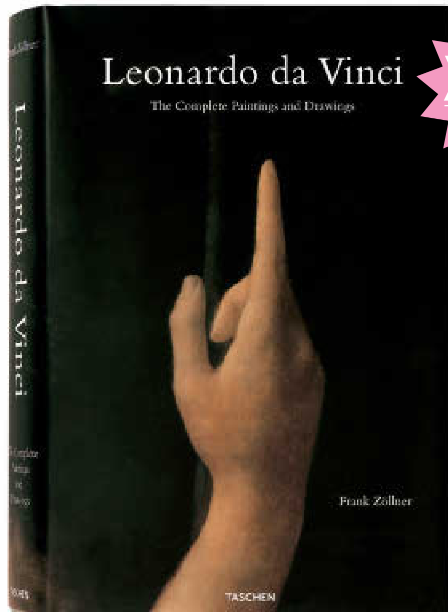
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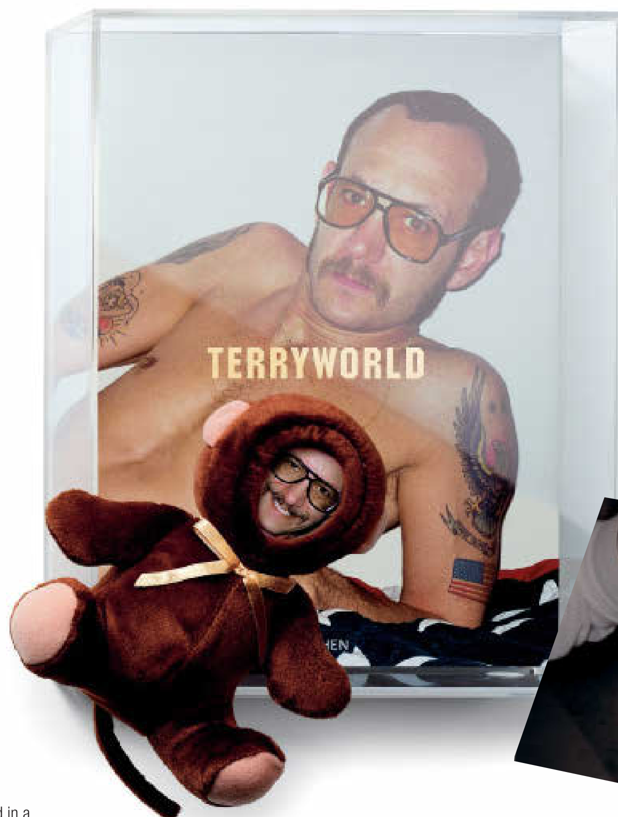
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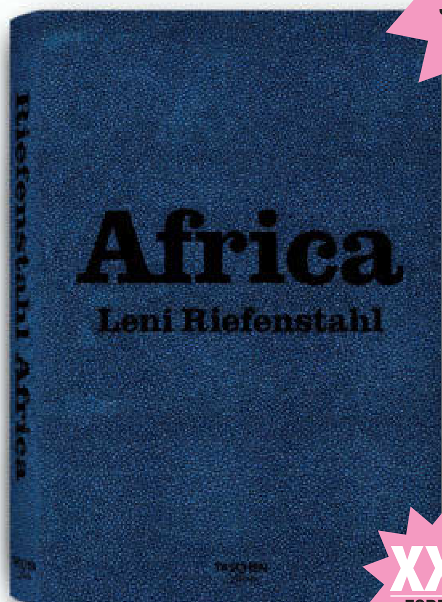


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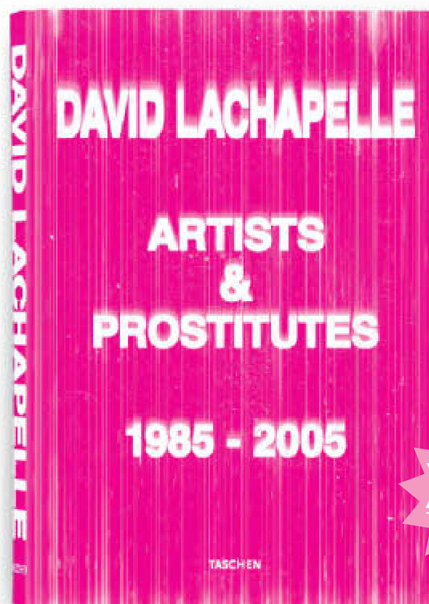
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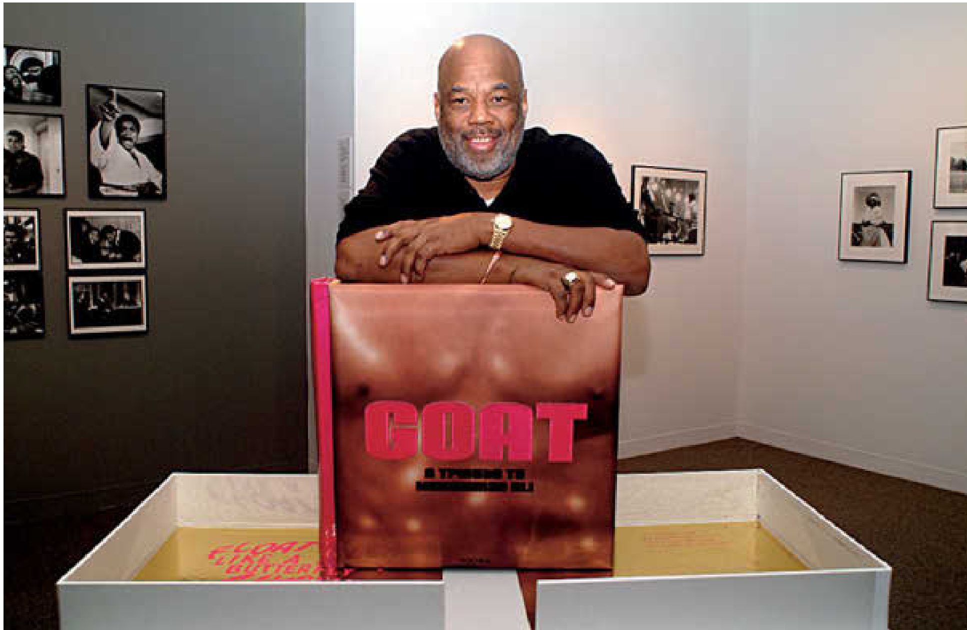
—*The Observer Sport Monthly,* London

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Top: *Muhammad Ali visiting Benedikt Taschen at the TASCHEN offices on Sunset Boulevard, Hollywood, California, 2003. Photo © Howard L. Bingham*
Left: *Howard L. Bingham, Principal Photographer and Editorial Consultant of GOAT Photo © Brian Malloy, 2004*
Below: *One of four photos by Howard L. Bingham that reflect the most representative facets of Ali's personality, as seen by his closest friend: "Cassius Clay in Louisville," 1963. The 50 x 50 cm (20 x 20 in.) gallery-quality silver gelatine prints are individually signed by the photographer and Muhammad Ali, and come with the first 1,000 copies of GOAT, the "Champ's Edition."*



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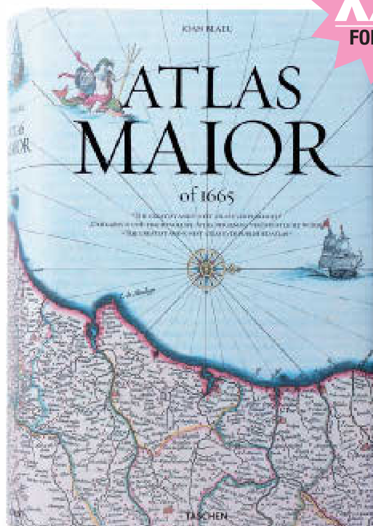


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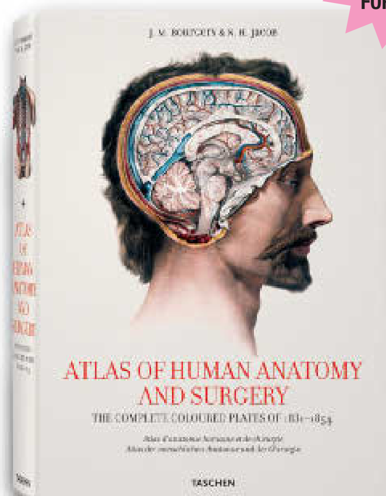
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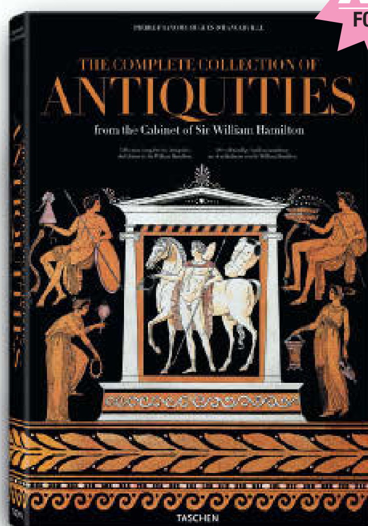
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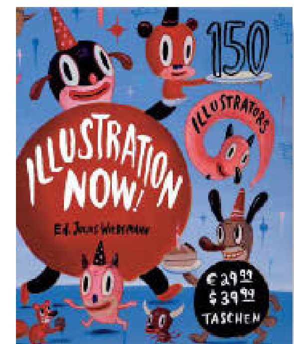
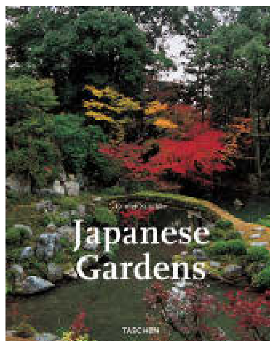
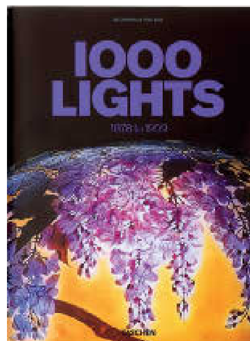


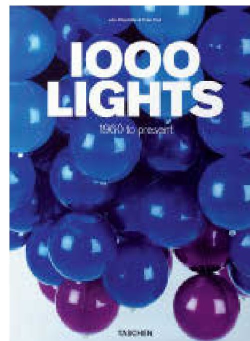
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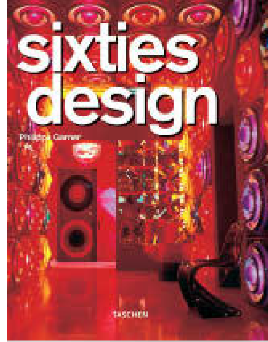
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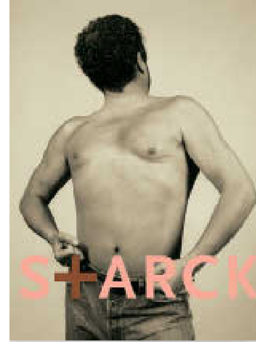
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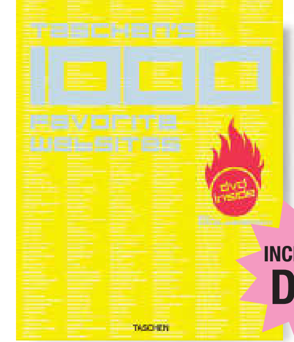
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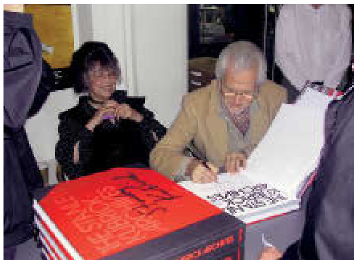
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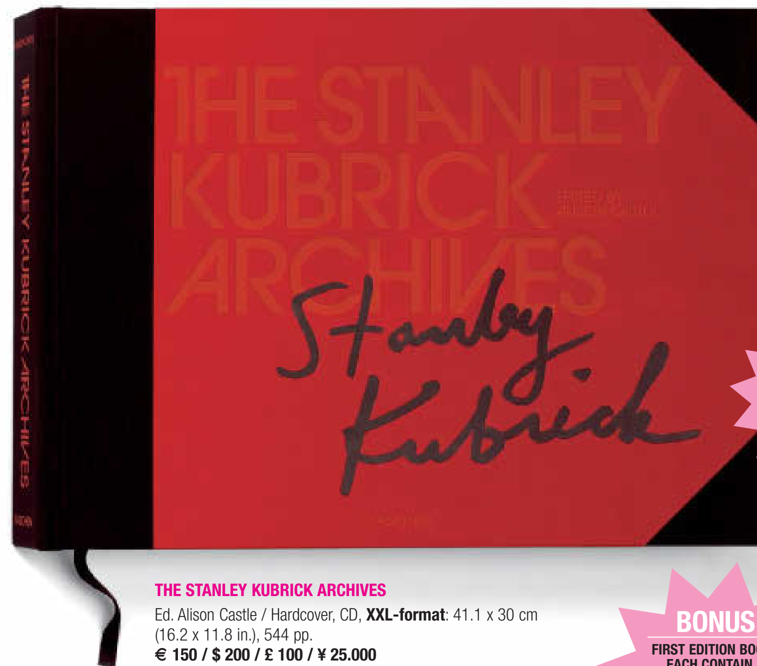
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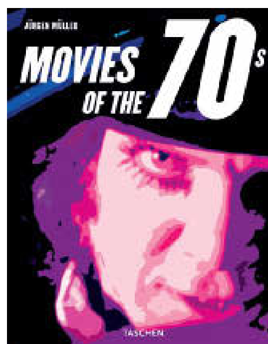
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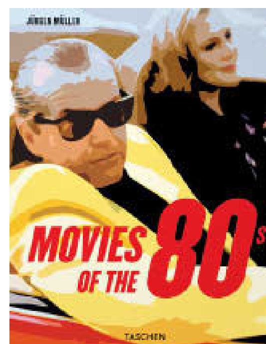
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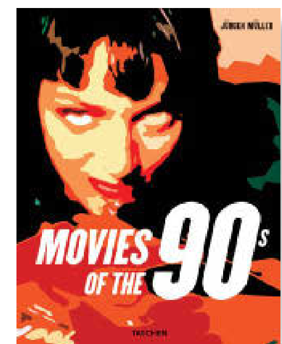
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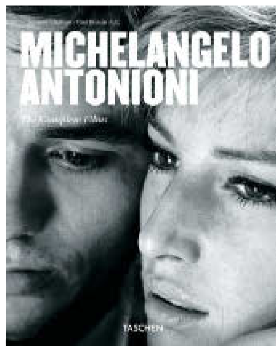


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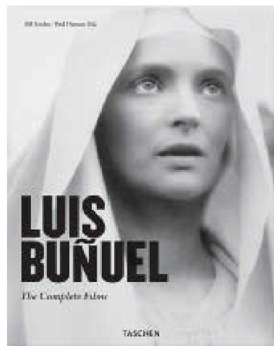
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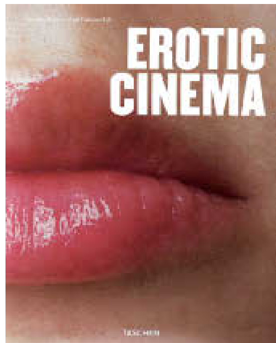
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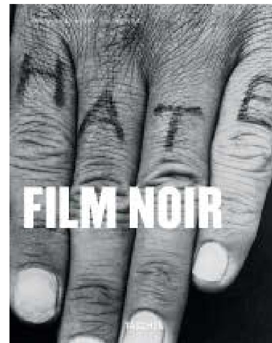
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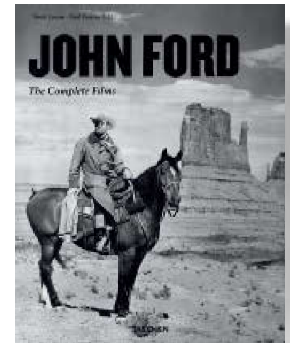
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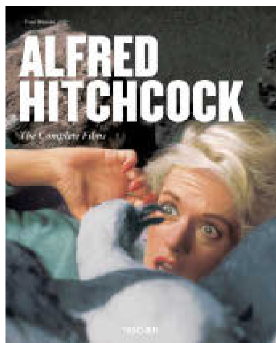
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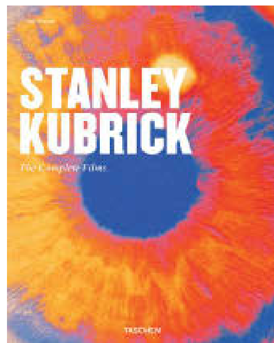
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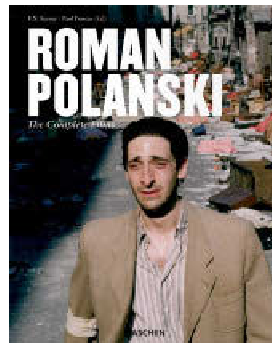


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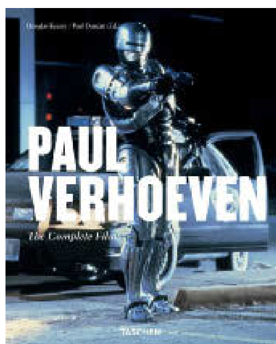
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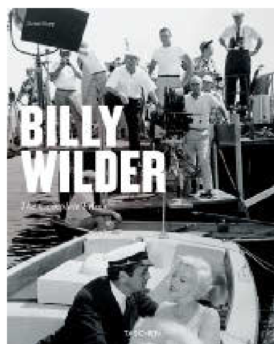
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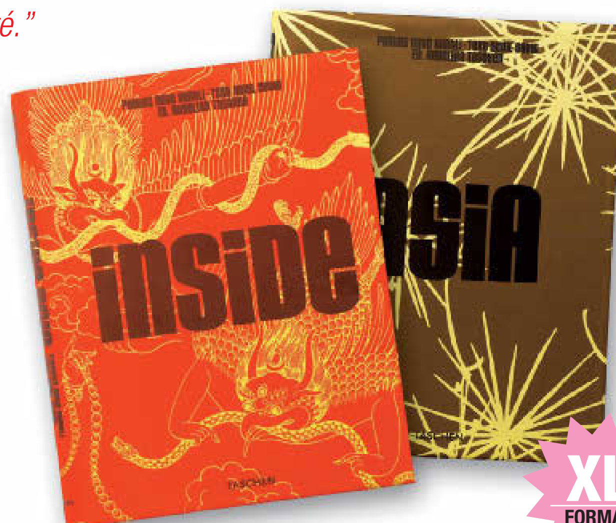
"Sept kilos de bonheur cinéphile !" —*Le Vif/L'Express*, Bruxelles, on *The Stanley Kubrick Archives*

Lifestyle

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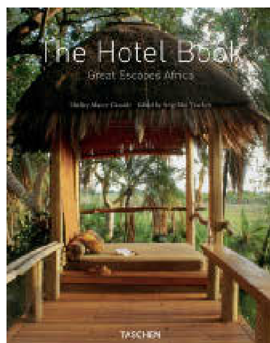




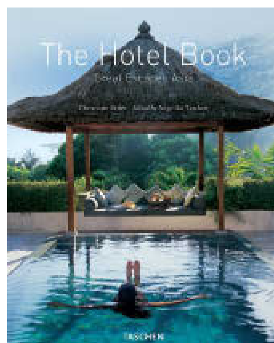
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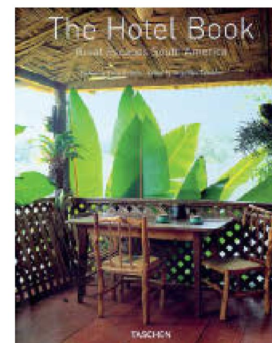
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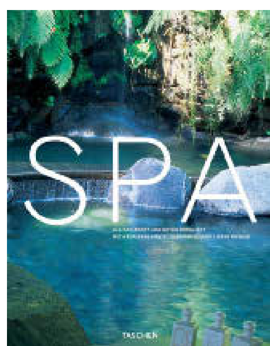
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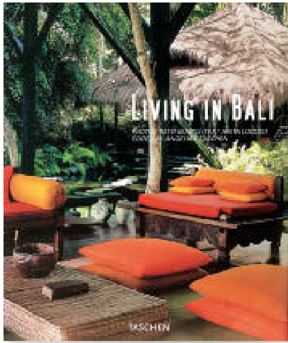
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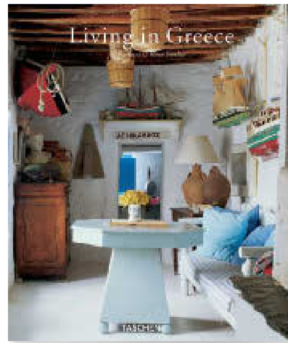
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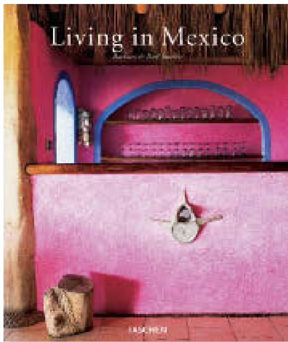


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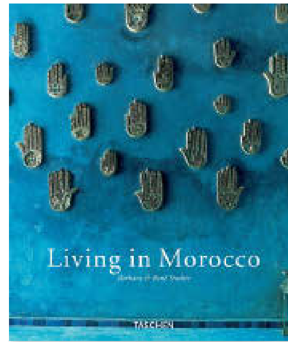


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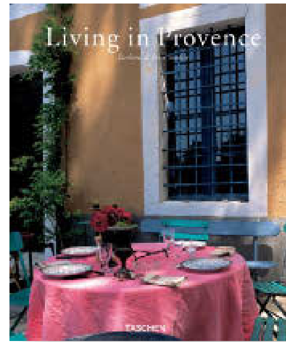
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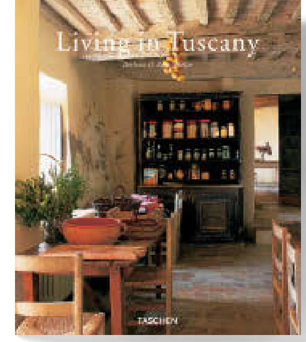
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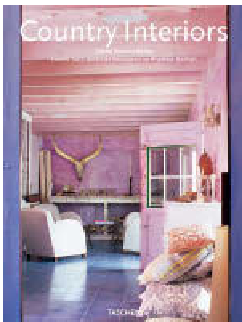
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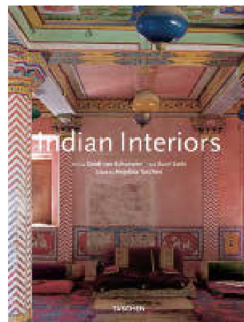
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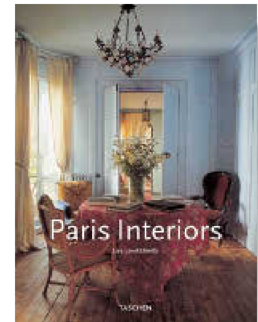
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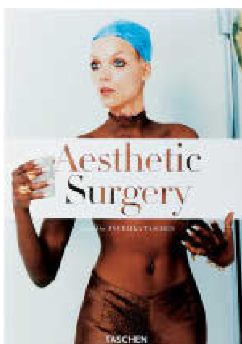
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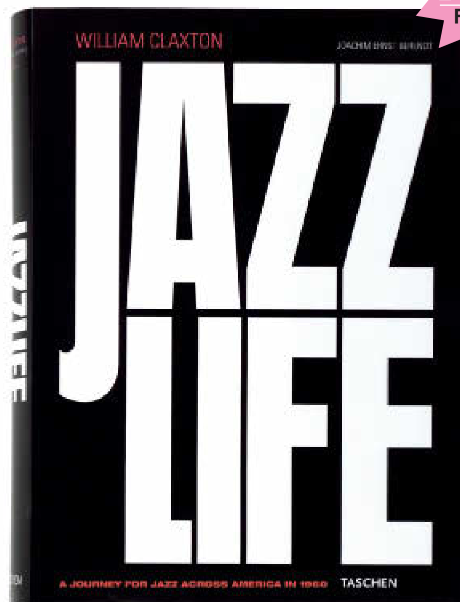
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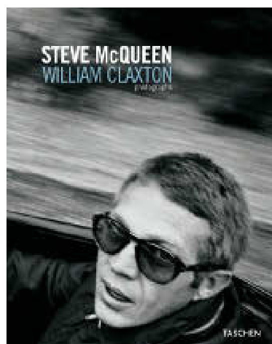
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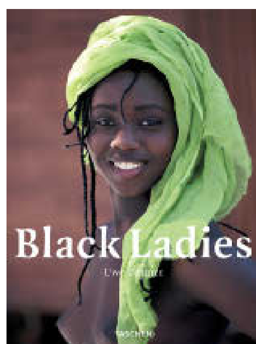
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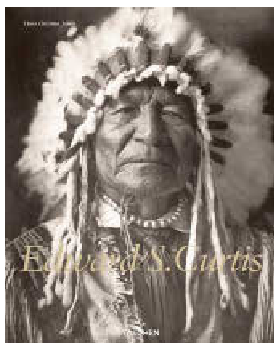
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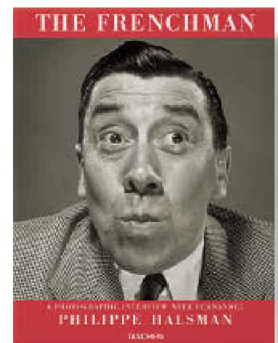
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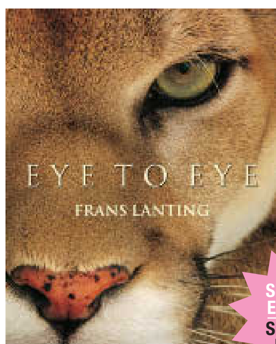


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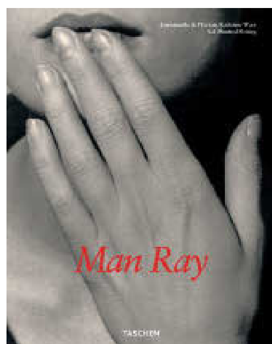
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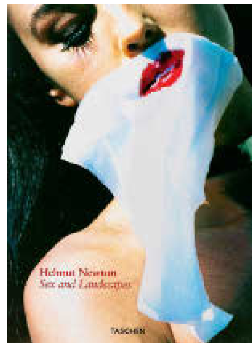
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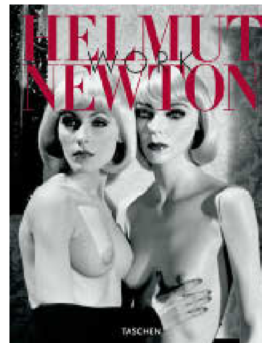


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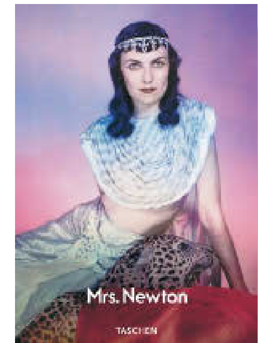
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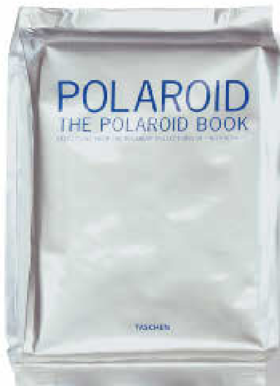
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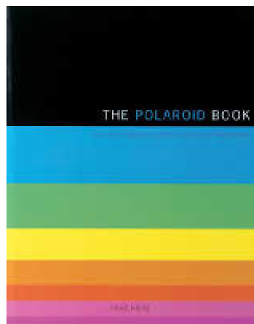


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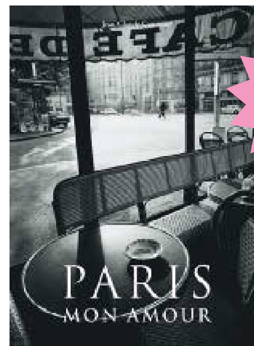


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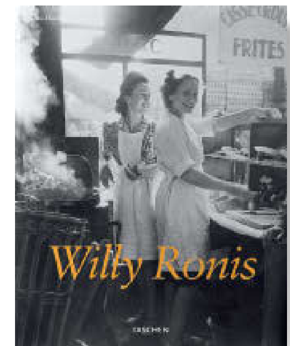


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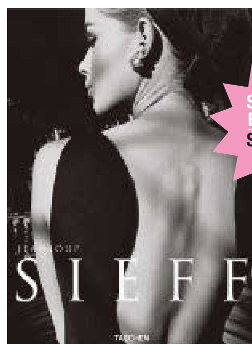


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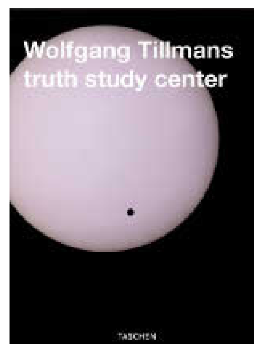
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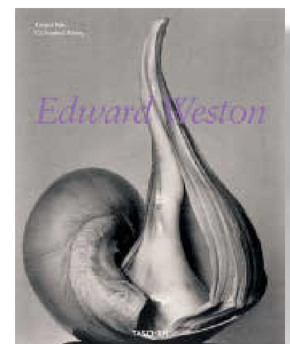
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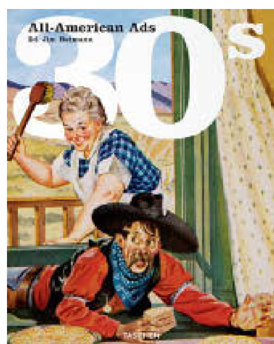


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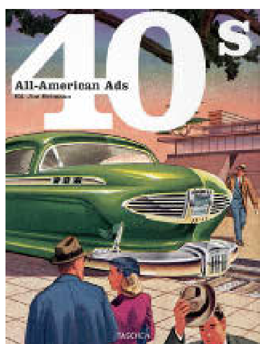
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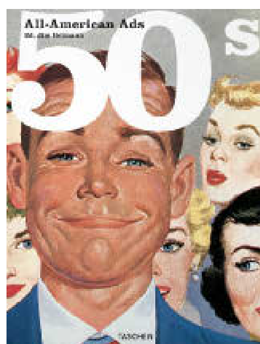
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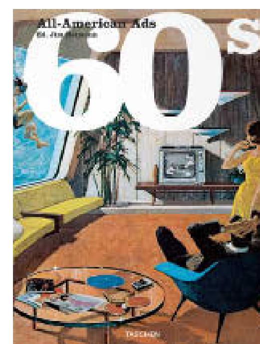
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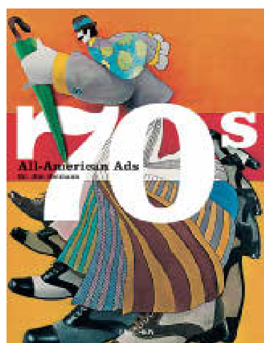
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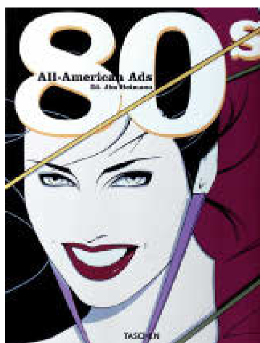
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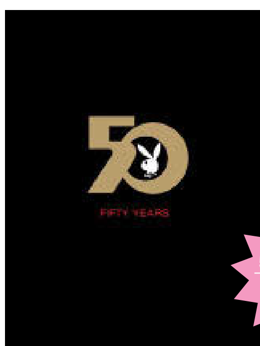
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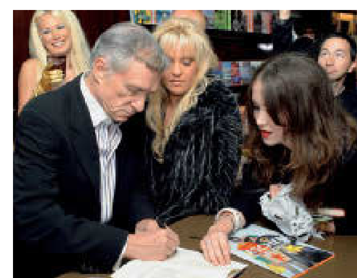
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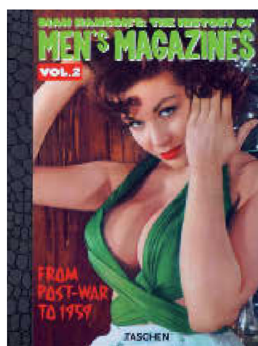


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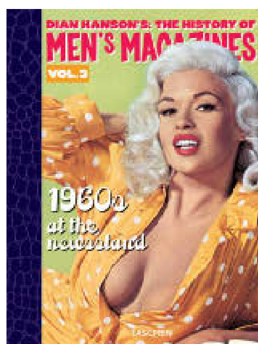
—*Entertainment Weekly,* New York, on *The History of Men's Magazines*



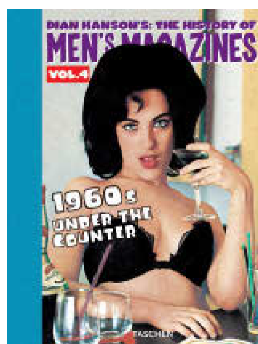
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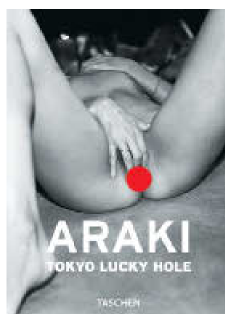
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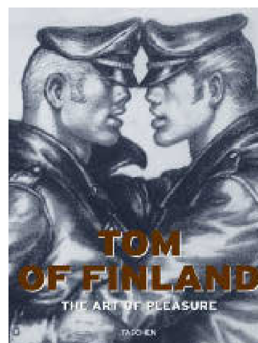
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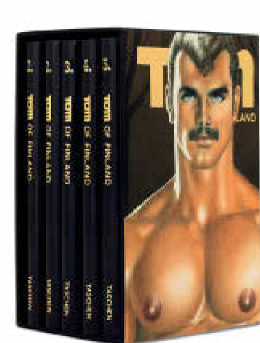
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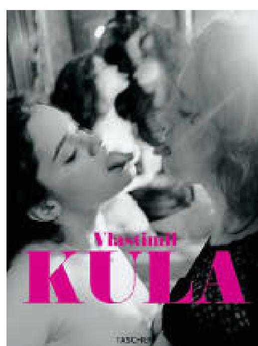
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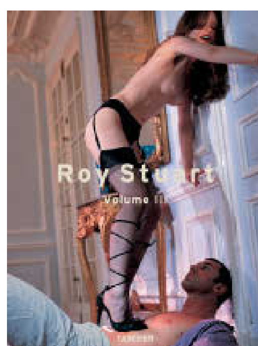
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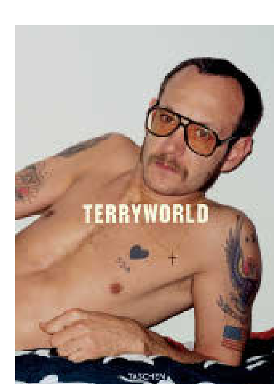
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Text: Alison Castle, Paris / **Design**: Sense/Net, Andy Disl & Birgit Reber, Cologne
Coordination: Annick Volk, Cologne / **Production**: Tina Ciborowius, Claudia Frey, Cologne
Printed in Germany, ISBN 3–8228–5003–9

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